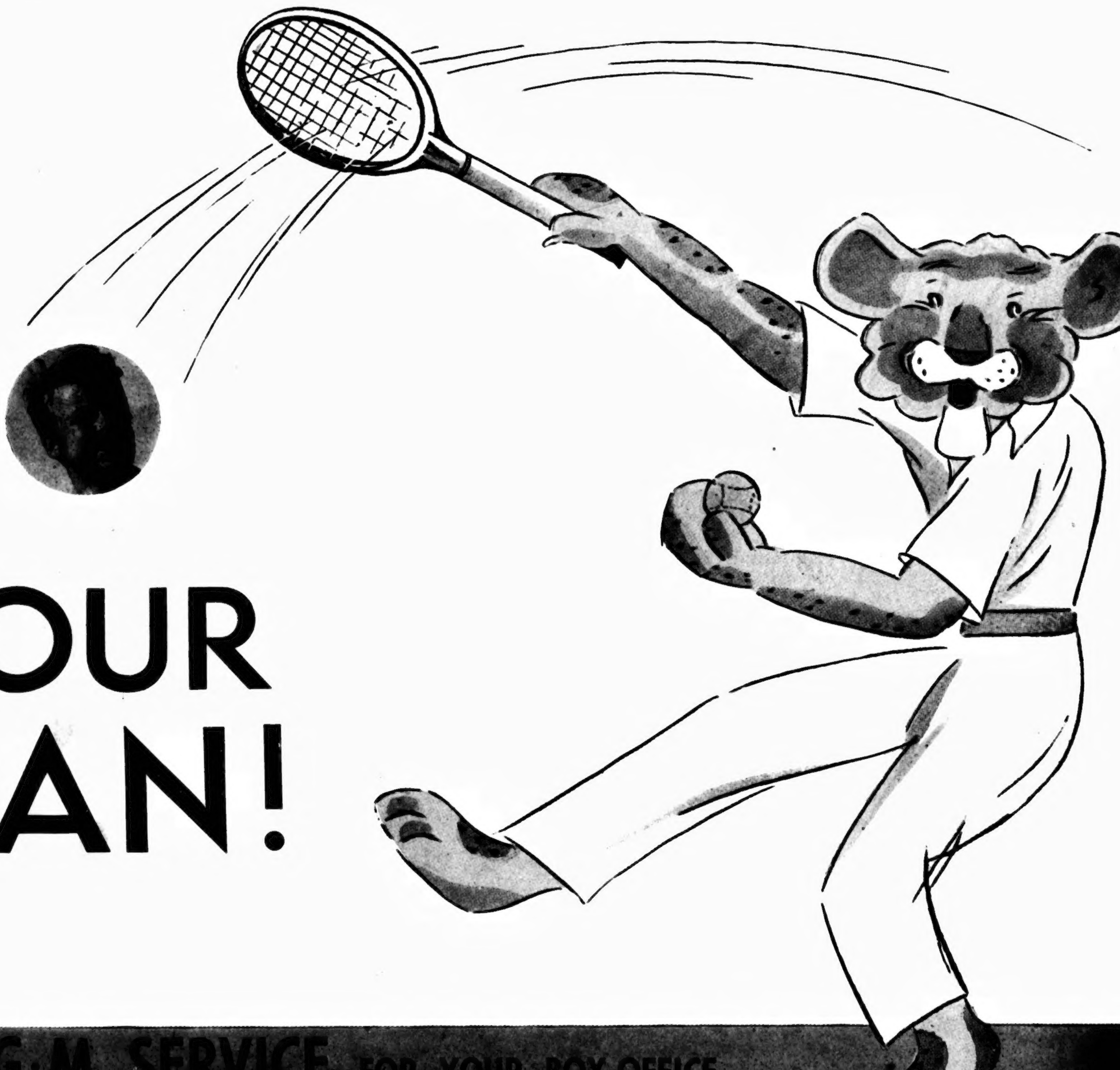
Kine WEEKLY

50,000 Men in New T.U. Pact

—See Page 3



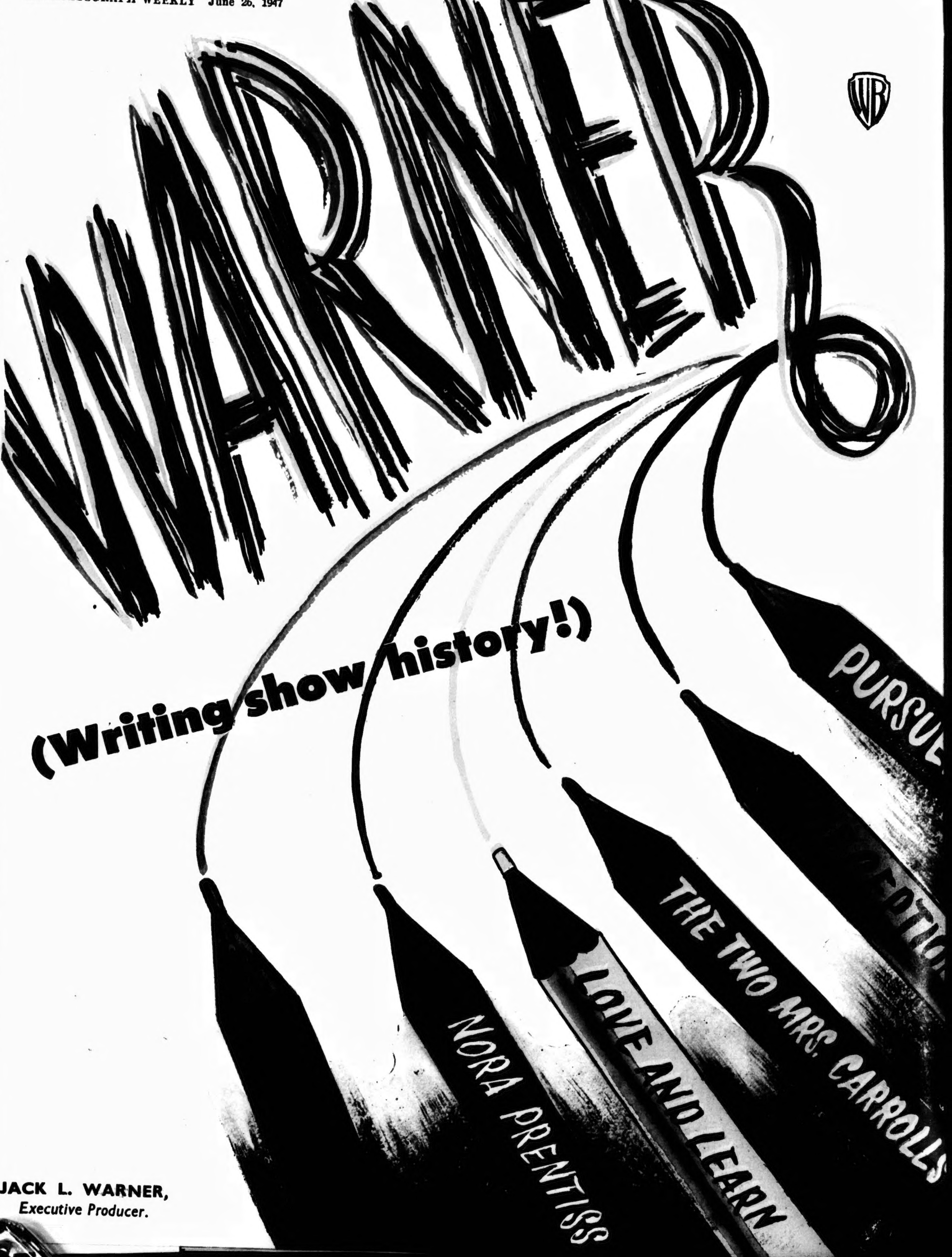
YOUR VAN!

M·G·M SERVICE FOR YOUR BOX-OFFICE SERVES AGAIN WITH A NEW MONEY-SPINNING ACE!

VAN JOHNSON IN "THE ROMANCE OF ROSY RIDGE"

WITH THOMAS MITCHELL · MARSHALL THOMPSON · SELENA ROYLE · DEAN "GREEN YEARS" STOCKWELL

AND INTRODUCING **JANET LEIGH** [redacted]


WARNERS
WB
PURSUE
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THE TWO MRS. CARROLLS
LOVE AND LEARN
NORA PRENTISS

(Writing show history!)

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Executive Producer.

Your safest bet is on
"THE HOMESTRETCH"
The Greatest Racing Drama Of All Time
Odeon, Leicester Square
20TH CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,095. Thursday, June 26, 1947. Vol. 364.

50,000 SPECTATORS AT LORD'S AND WIMBLEDON
See BRITISH MOVIETONE NEWS

50,000 Film Workers Involved in New Agreement between Three Trade Unions

NEW TAX ON FILM IMPORTS?

THE Chancellor of the Exchequer has tabled a motion in the Finance Act which would give the Government the power to tax foreign film earnings in Great Britain.

The Political Correspondent of the KINE. writes. "It is improbable that anything drastic is contemplated immediately in the tabling of the motion. The realistic view is to assume that it is merely an enabling measure so that at any time the Government could impose a tax if they decided on one.

"The effect of such a tax would be to limit the earning power of American films.

"In Whitehall, however, it is considered that a more satisfactory method of partially offsetting the adverse dollar position in the film business would be to increase the export of our pictures to the U.S.

"Mr. Dalton's motion is worded so as to give the Treasury power to alter or add to section 10 of the Finance Act of 1935, so that the value of exposed film shall, for the purpose of custom duties, be determined in such a way as may be approved by order.

"This in effect would give the Government the right to put any tax on imported film which it thought fit."

◆

"British Earnings Very Small"

In the House of Commons on Tuesday, Mr. Dalton said that net earnings of U.S. films in Britain were slightly over £17,000,000 yearly in the last three years.

Dollar remittances from the earnings of British films in the U.S.A. were still relatively very small.

Asked whether we should have "frittered way £34,000,000 worth of dollars in the last two years out of the precious American loan," he said:—

"We are, of course, seeking to stimulate the flow of dollars from British films in the U.S. Some progress, I am glad to think, has been made. I would not use the word 'fritter" unconditionally with regard to the amusements of the people."

DEMARKATION LINES ARE FIXED FOR FUTURE RECRUITMENT

500 Men to be Moved Compulsorily

THE three film trade unions have signed agreements this week which will directly affect the livelihood of 50,000 people in the Industry.

These agreements, which are detailed in a 9,000-word statement, are a direct outcome of the renters' despatch department strike and inter-union warfare of two years ago.

In particular, A.C.T. and N.A.T.K.E. have signed an agreement in which demarkation lines for future recruitment are indicated.

In every case each agreement means that many union members will be compulsorily transferred to another union within a period of 12 months.

An executive meeting by the three unions this week has further decided to set up a joint committee of four representatives from each union to consider and settle all matters which may arise from these agreements.

The Document Analysed

Here is an analysis of this document:—

N.A.T.K.E. is in future to be the only union to organise film studio projectionists and will retain its domination of the general kinema employment market.

The Association is to set up special projectionists' branch, but A.C.T. will retain its projectionist members in the laboratories and newsreel organisations.

This means that up to 80 men will be transferred from the A.C.T. projectionists' grade.

N.A.T.K.E. will be sacrificing 300 men to E.T.U. because the second agreement gives E.T.U. whole right to organise all electrical workers in film studios.

Third of the series of agreements gives A.C.T. the right to organise recording and maintenance men in sound departments. Thirty men will be transferred to this grade from E.T.U.

The major agreement between A.C.T. and N.A.T.K.E. means that 400 repair and despatch men will quit A.C.T. and become members of N.A.T.K.E. A.C.T. all told will lose over 500 men to N.A.T.K.E. The technicians will in future cater for 12 sections which hitherto were claimed jointly by both unions, and N.A.T.K.E. will control six, itself losing a total of some 300 men to A.C.T.

'HOLLYWOOD BLUEPRINT'

RICHARD WALSH, president of the U.S. film union, I.A.T.S.E., was made an honorary member of N.A.T.K.E. at an official lunch held in London on Tuesday.

The lunch was attended by representatives of all three British film unions.

The guests heard Walsh—whose mission is described fully on page 7 of to-day's KINE.—tell them of the prolonged union squabbles in Hollywood. He added that he plans to return with a copy of the British inter-union agreement as a blueprint on which American film Trade unionism may shape its future policy.

RANK GROUP: CEYLON DEAL

JOHN DAVIS, managing director of the J. Arthur Rank Organisation, has concluded a deal whereby the Rank group has bought a substantial interest in an important group of kinemas in Ceylon, the KINE. learns.

Contracts were signed in London between Mr. Davis and Chittampalam A. Gardiner, chairman and managing director of Ceylon Theatres, on Tuesday.

This company owns 20 theatres on the island and has booking control over another 33. It also has a production subsidiary which produces films in Tamil and Sinhalese.

The Rank purchase represents a substantial holding but not control. There will be no change in the existing management.

◆

B.F.I.'s FUTURE POLICY: SUB-COMMITTEE FORMED

A sub-committee was formed at Tuesday's meeting of the Governors of the British Film Institute to prepare the detailed memorandum defining the Institute's future policy, which is to be submitted to the Government.

The Government decision to hold an inquiry into the functions of the B.F.I. was outlined in last week's KINE.

MANAGERS' SOCIETY NOW HAS 924 MEMBERS: INVITES C.M.A.

THE Society of Cinema Managers held its first executive meeting in London on Tuesday, and its general secretary, Samuel Butchart, in a 5,000-word report, was able to announce that membership had already reached 924. One of the first moves at the meeting was to pass a resolution offering a welcome to Cinema Managers' Association men, who were invited to come into the Society.

Butchart said that branches have been advised to make personal contacts with non-member managers to guarantee the original target of 2,500 members.

The S.C.M. now has a total subscription to hand of £1,268.

Society membership on a salary basis works out like this: Top salary men (group A), 134; second salary, grade B, 417, and C, 206, D, 122 and E, 45.

W. Fuller, of Richmond, when the meeting under the chairmanship of Leslie Holdneress had passed a vote of thanks to Butchart for the completion of the first stage of the recruiting drive, said that managers should back up the campaign.

A. J. Sadler said that "The Manager's Page" in the KINE. last week had done a considerable amount of good. It had come just at the right time.

The executive then authorised Butchart to go ahead and formally register the Society with the Registrar, and authorised him to ask the C.E.A. for formal recognition.

Harry Kerr wanted to know why the S.C.M. was to be recognised jointly with the C.E.A.'s Separate Section, which was to remain dormant with the executive power under the National Agreement being in the hands of the S.C.M.

Holderness explained that the whole set-up acted as a safeguard "should the S.C.M. fail."

Continued on page 21

KINEMATOGRAPH WEEKLY

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THE CASE FOR E.T. REVISION

MANY wise things were said at last week's meeting of the Leeds Branch of the Cinematograph Exhibitors' Association. This in itself is not unusual, for Leeds is a branch noted for its sagacity.

Discussing Entertainment Tax, both C. H. Whincup and Charles Metcalfe urged that it was now a matter of urgency for the Trade to revitalise its campaign.

Here are the facts: big pictures are still taking big money, but the public is plainly shopping for its films, and in the main there has been a sharp box-office recession.

There are even some who maintain that business this summer is back to 1939 level. This may be somewhat pessimistic, but the downward droop in the graph is plain for all to see.

Against this, costs have mounted and continue to mount. It is therefore a matter of simple arithmetic that the exhibiting end of the Trade—and once removed the renting and the production ends, of course—is facing a situation where it will no longer be able profitably to give the Chancellor his vast tax on turnover, or give organised charities their illogical and indefensible share of Sunday shows.

There was a suggestion that exhibitors should send confidential details of their returns to C.E.A. head office, so that data could be assembled. Nothing much seems to have happened since the invitation was issued.

Luckily the Kent branch has a motion about the tax, due to come up before next month's General Council meeting. It is to be hoped that the matter is taken up seriously then and there.

At the moment we are rapidly approaching a situation where it will be to the Chancellor's as well as to our benefit to put the Tax on a more realistic basis.

LONG

A GASP of consternation went up and down Wardour Street on Tuesday morning when it was learned that the Chancellor of the Exchequer had tabled a motion which would enable the Government to restrict foreign film imports owing to the shortage of dollars.

It was soon apparent, however, that the proposal was not quite as forthright as it first sounded.

My Parliamentary Correspondent tells me that what is proposed is not so much an amendment to the Finance Bill which would enable film imports to be cut, but rather a tax on imported films—which is a rather different matter, although unmistakably a most serious one for the whole Trade, an enabling clause, in short.

THE position was obscure until the actual wording of Mr. Dalton's amendment was made public.

Now, as I understand it, this is not so much a decision to restrict imports or impose taxes, as a move to give the Government powers to apply taxes if it wishes.

This is another way of saying that a position is being lined up where taxes could be clamped down if the dollar position demanded it.

It doesn't mean that such taxes will necessarily be applied.

IN other words, it would be wrong for the Trade to assume the worst—for, make no mistake, any such move, whether as tax on imports or as restriction of imports, would have a most profound effect on the whole balance of film trading. The exhibitor would need to reorientate his entire business just as the renter would.

While there is no sense in jumping at once to the most pessimistic conclusions, it must nevertheless be agreed that the tabling of such an amendment is ominous news.

I was reminded when I read it of some words of wisdom from B. T. Davis down at Eastbourne, when he said that the Trade must be prepared for some very nasty shocks in the next few months.

BUT these are early days yet, and it would be wrong to take a final line on an issue of this importance until we are in full possession of the facts.

From talks I have had with knowledgeable people who may claim to know what is in the official mind, however, it is fairly certain that nothing drastic is contemplated immediately.

The operative word is "immediately."

WE may also be certain that if any such tax is eventually applied some system will be devised to prevent it being passed on—first to the exhibitor, secondly to the public.

As I say, the position at the moment is difficult and obscure.

Let us all hope that the increase in the dollar earnings of British films abroad makes any further move unnecessary.

THE whole subject of this threatened tax was the top item of conversation at the Tom O'Brien-N.A.T.K.E. luncheon to James Walsh at the Piccadilly on Tuesday.

O'Brien himself is dead against the tax and was loud in his criticisms. He maintains that it is quite unrealistic, and that it results from pressure by extremists in the Labour ranks.

He singles out three signatories of the famous Mallalieu Report as the naughty boys in the case.

As Tom was a signatory to the Report himself, although he has repudiated almost everything in it many times since, he may be presumed to speak with some knowledge on this subject. But, these days, he seems to be jog-trotting out of step with his own colleagues.

WALTER FULLER is off colour. By this I do not mean that the C.E.A. general secretary is a sick man, but I do mean that he is feeling under the weather and suffering from over-work.

This explains why he was in so noticeably subdued a mood at Eastbourne.

It also explains his absence from the top table at last week's lunch of the London and Home Counties branch.

WHAT a highly successful luncheon that was, too. These London branch functions have an atmosphere all of their own and are surely among the most enjoyable social items in the Trade diary.

Sidney Lewis was in the chair, Sir Philip Warter was one of the principal guests, while such personalities as Sir Frederick Roland and A. E. Samuels, chairman of the L.C.C. Public Control Committee, were among the guests.

Several items are worth comment. First of all this was Sir Sidney Clift's first appearance since his Knighthood, and the company gave him a big reception when he rose to propose the health of the guests.

SECONDLY, the lunch was distinguished by a really first-class speech by young J. W. Davies, who had told me only a week or two earlier at Eastbourne that he now stubbornly used two initials instead of one, as far too many people were otherwise convinced that he was Arthur Rank's right-hand man.

Davies will succeed Sid Lewis in the top office. His speech was a most efficient mixture of tact and humour. It bore evidence of having been carefully prepared, but was none the less effective for that.

NO one will dispute the fact that it is a healthy thing to have new and promising personalities coming up in an Association like the C.E.A., and I predict a big future in the Association for young Mr. Davies if he cares to go ahead. Certainly, everyone who heard him last week was most impressed.

It was not so much what h said—for he was making presentation to Tommy Franc to celebrate the latter's year o office—but the way he said it.

Of Tommy France, of course there is nothing new to say. H is a man without rancou obstinately determined to fin camaraderie and good humou in everything. The younges imaginable veteran, he goes o unchanging year after year, rolling off his stories and hi appeals for Glebelands, th Cheekie Chappie of the busines if ever there was one.

DEL GIUDICE seems to hav some highly spectacula plans in his search for staff fo his new company, Pilgrim Pictures.

I can tell you that he has mad what would be tritely but accurately known as a spectacular offe for a man who works extremel closely with the present Government, and has offered him th job of general manager of hi London office. An announcement on these lines is likely t be made shortly.

Del is fond of taking peopl with good records in Governmen departments. It was he who took Sydney Wynne from the Ministry of Supply, where he was universally admitted to have done a brilliant job of work during the war, into Two Cities. From there, automatically, he was moved to the Rank Organisation.

ANOTHER Giudice appointment is Ernest Betts as director of publicity.

Ernest needs no introduction to KINE. readers, who have known him for many years.

An old London film trade paper graduate, Betts has been on both sides of the fence—in Fleet Street and in Wardour Street. He has worked well and successfully for the Beaverbrook press in many different jobs. On the film side his most spectacular job was as scenario editor for Max Schach.

Ernest is a man of taste and judgment. He is a good writer with a nice sense of words. I regard him as an example of the constructive type of middle-class multi-circulation critic. He found it very easy to be smart, but he seldom or never indulged in the luxury of being smart merely at other people's expense.

BILL MOORING, the KINE. Hollywood correspondent and film capital representative of the Odhams group, has reached London after a trip to Brussels.

I first knew Mooring when he was on the old *Bioscope*. It seems like a hundred years ago. I last saw him for a few minutes in London in 1937 and in Hollywood in 1936.

Inspected to-day, ten years

SHOTS

later, it seems that he has not changed at all, apart from an unfortunate tendency to wear Californian neckties.

HERE is a name which seldom, if ever, appears in the columns of the film trade Press. I refer to G. F. R. Marshall, who, among other things, is secretary of the J. Arthur Rank Organisation, and of the Odeon exhibiting group. As such, he is an important but unobtrusive personality in this trade of ours.

Recently, to the delight of his colleagues at head office, he became the proud father of twins.

Now I hear he has gone off to Jamaica to settle final legal details about the conclusion of the local circuit deal there. You may remember that this is one of the many properties which have been bought outside this country by the Rank group.

NEWS that Pathé was to distribute the Selznick picture. "Duel in the Sun," did not break officially until after the KINE. had gone to press last week. As a result, I was only able to anticipate it in the barest of news items.

Now that the deal is a fact I feel justified in congratulating both parties. Pathé has secured a picture which they can sell and sell and sell, happy in the knowledge that whatever its merits or demerits as a critics film, it is plainly established as a potential box-office gold-mine.

The gain to the Selznick people is even more impressive, for they have linked up with one of the liveliest and most expert sales forces in the entire Trade. There is no blinking the fact that "Duel in the Sun," big proposition as it is, has been bandied around in this territory for many months, and some of the steps that have been taken in connection with it have betrayed an inadequate knowledge of this specialised field.

All that is now a thing of the past, and William Moffat, aided by such key men as Joe Marks, will put over the picture in a way that will get the best out of it.

JOE MARKS, incidentally, tells me that Pathé has moved heaven and earth, as the saying is, to get all its branch managers down to town for the film's trade show in London on Thursday of this week.

Two previous attempts to get them all together were frustrated by VJ and VE days.

This week will see the trick accomplished. And will see them in the mood for the big sales adventure.

FROM the Selznick point of view, the deal is doubly fortunate, for Pathé, despite its almost traditional modesty, is a company that, given a big picture, can really go to town. Ask Herbert Wilcox, for whom Moffat and company sold "Piccadilly Incident."

I will hazard no guess at "Duel's" eventual gross. I have heard various experts put it at anything between £300,000 and £500,000 in this territory. Instead, I will say that if there are any records to be broken the stage is now clear for their breaking.

METRO is a company that rather prides itself on the way it keeps its employees, and it is in this spirit that Sam Eckman has arranged for a series of private parties to be held on this Wednesday in both London and one or two key centres where employees will receive special awards on behalf of Arthur Loew commemorating service of either ten or twenty years' duration.

Arthur Christianson, editor of the *Daily Express*, and who plainly ranks as the outstandingly successful popular journalist of his generation, is to make the awards at the London party, which will be held at Kettners. Sam Eckman himself will have the dual rôle of host and recipient, for he is just completing thirty years with M-G-M, twenty of which have been spent as head man in this country.

IT turns out from an inter-office census that thirty-seven members of the Metro staff will receive twenty-year awards, and sixty-nine ten-year awards. Between them these loyal workers have more than 3,000 years' service.

Edwin Freeman, cashier to the company, is the doyen, for he will have done forty years with Metro and its forerunner next November, while Fred Clark, manager of the invoice department, follows him with forty years a month later.

Mrs. Alice Friend has already done thirty-one years, and Miss Doris Percival, who is assistant to the booking department manager, is in her thirty-first year.

On the publicity side I imagine that monocled Mervyn MacPherson can claim a record unique in the film business, for I think I am right in saying that he was working for Leo the Lion long before "Ben Hur."

AUGUST is traditionally the holiday month, but I must say there is a very jaded air about Wardour Street at the moment and quite a number of news centres are cruising along in neutral, as it were.

Walter Fuller is off to Switzerland on Wednesday of this week, complete with a whole party of C.E.A. people, headed by Teddy Hinge and Dennis Walls.

I look forward to hearing the exhibitors yodelling their way back along Wardour Street.

MEANWHILE, Frank Hill is away and there is a gentle, drowsy air about Old Compton Street, while at the B.F.P.A. both Sir Henry French, and E. W. Wingrove are in Brussels for the Festival at the time of writing.

It is recognised on all sides, by the way, that Wingrove did a really brilliant job of organisation on the British end of the Festival. He and Tony Downing deserve the fullest of marks.

I HEAR that Jimmy Carreras and his henchmen have received quite a lot of support in their attitude over the Thurston film, which came under the hammer of the C.E.A. General Council ruling at Eastbourne.

The position is obscure, but it is certain that Carreras has people on his side. One argument against the C.E.A. is that Carreras should not have been allowed to go on and on, putting money into the film, if the exhibiting council intended to turn it down flat.

CARRERAS points out to me quite properly that his firm, Exclusive, although small, has a reputation of its own to consider and it would never deliberately have flouted the C.E.A. decision had it known about it.

Consequently, he feels aggrieved and argues—quite sanely—that he should have been told in the first place.

W. MOFFAT

G. F. R. MARSHALL

GRADWELL SEARS

DEL GIUDICE

M. MACPHERSON

CLOSE-UPS

by SCREENCOMBER

Demonstration

There were ugly scenes outside the New Gallery when it was announced to an expectant and enthusiastic group of publicity men that the proposed slaughtering and burning of a batch of critics, suffering from foot-and-mouth disease, had been cancelled. Instead, before the screening of "The Loves of Joanna Godden," the orchestra pit had been filled with sheep dip, in which the assembled company of critics were immersed. This was denounced by the publicity boys as a poor substitute for the original.

A sheep shearer, caught lurkng near the doorway, admitted he had been planted there to make an attack on "Scarlet Runner," the magnificent beard of Ross Shepherd. Luckily the attempt did not materialise because "The Runner" and its owner had gone off on holiday. C.I.D. men investigating the incident believe it is a case of jealousy, and a number of suspects, including, significantly enough, Dillon Damen's "Red Rover," are parading for identification this week.

Another Ban

"With Pen and Paper," or "Down at the Old Forge," the new Winkleheim production in which Wart appears personally, has not only been banned by the C.E.A., but by the Society for the Prevention of Cruelty to Children, the Prevention of Cruelty to Animals, the Gallery First Nighters, the Long Acre Thirst Fighters and the Association of Sanitary Engineers.

The British Board of Film Censors have threatened that, if Wart as much as pokes the tip of his nose into one tiny little frame of the picture it will automatically receive an "H" certificate.

Government Control?

Discussing the proposed Nationalisation of the Film Industry last week, a Government spokesman is reported to have stated: "We plan to carry out the scheme with the minimum of red tape. To start with, it will only be necessary for prospective picturegoers to fill in six forms before they are permitted to visit a film. When we get the thing moving properly we hope to increase the number of forms to something in the vicinity of twelve. Present film executives will, of course, have to go. Men who employ one person to do the work of one person are of no use to us. We feel sure that we can open whole departments to do the work at present, under the bad old capitalistic system, being done by one or two.

"With the current trend in films leaning towards pictures dealing exclusively with horses, deer, sheep and even mermaids, it is likely that the Industry will come under the jurisdiction of the Ministry of Agriculture and Fisheries. On the other hand, it may be the Ministry of Food, because I hear a great deal about tripe, lemons, bits of cheese, boloney and ham in connection with the Trade and so far my investigations reveal no evidence that these commodities are on the ration."

THE BIRTHPLACE OF FIFTY YEARS OF BRITISH FILM MAKING

The History of Nettlefold Studios from the Days of Cecil Hepworth When a Production Cost £7 13s. 9d.

FOR fifty years films have been made at the Nettlefold Studios Walton-on-Thames. The first star to appear there was a collie dog, Rover. To-day, Margaret Lockwood, the first lady of our screen, is there making "The White Unicorn." That contrast epitomises the story of Nettlefold's, which is told in this reminiscent article by "Kine" feature writer, Leonard Wallace.

The British film production industry was born in a small suburban house in Hurst Grove, Walton-on-Thames. That may seem more like the opening of an evening newspaper story rather than a considered Trade paper statement. But it happens to be true.

This year the Nettlefold Studios have completed fifty years as a centre of film-making; and the birth of Nettlefold's was the purchase of the little house, called "The Rosary," by Cecil Hepworth, in 1897. From this time, when Hepworth, with his family pressed into film service in various capacities, fitted out the house with dark-rooms, printing-sinks and offices as well as living-quarters, British production started.

At first, Hepworth went out of doors to make his films, those fifty-odd feet of such breathless action as he could cull from horse shows, fairgrounds, military tattoos and other spectacular functions. But soon Hepworth had the story idea, and in order to make films with a plot and hired actors, he turned the back garden of "The Rosary" into a studio. At first it was simply an open-air lot, then he constructed a turn-table stage upon which could be mounted three or four flats, and the whole thing revolved to follow the sun. This was, probably, the first film studio in the world.

1920 Peak Period

Its history from that time is briefly this—a rising period of Hepworth activity, culminating in the peak period in the early 1920s. In 1926, after Hepworth had failed, Archibald Nettlefold took over. A little before the war, Ernest C. Roy, who had begun his connection with films as Nettlefold's adviser, assumed active control. Now, for the first time since the Hepworth days, Nettlefold's is again to become a limited liability company, with Roy still as the active head. A simple and not very eventful history, you might say, and yet into it has been crammed enough glamour, enough variation of fortune, and certainly enough star value to fill a very long book.

In 1904 the yearly cost of "The Rosary" was £36. From this simple beginning has grown the present-day studio, which has a rental and wage bill in the region of £100,000. In those days, salaries of stars and leading technicians ranged from a few shillings to a few pounds—a *very* few pounds a week. Geoffrey Faithfull, now one of our best lighting cameramen, for instance, is credited in one wages bill with a salary of fifteen shillings a week. Pat Mannock, now film critic of the "Daily Herald," was a script-writer at a salary also in the shillings per week class.

The first story film of note to be made in this country, Hepworth's delightful "Rescued by Rover," cost £7 13s. 9d. The picture was shot three times owing to the fact that the negative would not stand up in processing to provide a sufficient number of positives. Appalled at this, Hepworth, always primarily a technician, invented a machine and process for achieving what we should call to-day a "lavender." Incidentally, 395 copies of this film were made, and many were shipped to the United States.

"Shooting" by Gaslight

As production became somewhat more ambitious, Hepworth extended the original house and built a glass-roofed studio over his processing plant. Shooting was normally done under daylight, but it was power-assisted, and often, when the company were shooting late on autumn evenings, there would be vigorous complaints from the local residents, whose cookers had suddenly dropped to less than half pressure.

In those days, Hepworth, who always had a contempt for the professional actor, describing him as a "necessary evil" on one caustic occasion, frequently drew his small-part players from local residents. Many people who have lived long in the Walton district can recall being almost imperiously dragged to the studios by Hepworth, on his way from the station, to impersonate some butler or serving-maid.

Alf Honeycombe, who has worked at the studios on and off since around 1910 and is now in charge of "the gate," remembers playing a part in "My Old Dutch," as the hard-hearted official who had to separate the old couple of the film's title. He recalls, too, that his small daughter, now a woman of forty-five, was frequently impounded to play Little Effie or some other child character.

The Coming of Sound

In those early days the pioneers boggled at no problem. Hepworth tackled sound; and Walton was the first studio to produce sound pictures. After first roughly lip-synchronising actors to gramophone records, he progressed to producing sound epics in which a character playing a dual rôle could hold a conversation with himself, and then developed the Vivaphone system.

In the heyday of Hepworth production there were two studios. A bewildering array of talent, some of it the biggest stars of the day and some of it raw material for the next generation of the great, appeared before his cameras. John Bunny, Sidney Drew, Whimsical Walker and Henry Ainley is a short list that suggests the range of his film subjects.

Florence Turner, the original Vitagraph Girl, came from America in answer to the Hepworth lure. Gladys Cooper, Leslie Henson and Lady Tree were among his stars. A young fellow called Ronald Colman was a featured player, and in the Hepworth Stock Company, the group system which showed Hollywood the way to build stars he had Henry Edwards, Chrissie White, Alma Taylor, Violet Hopson, Stewart Rome and for a time, Clive Brook.

STARS OF YESTERDAY WITH THE STARS OF TO-DAY

Henry Edwards, Chrissie White and Stewart Rome, former stars at Nettlefold Studios with present-day stars of THE WHITE UNICORN, Margaret Lockwood and Ian Hunter

No Subject Too Ambitious

When he was employing these stars Hepworth was dashing off Dickens epics potting the classics and creating new form of popular screen novelette with picture like "Kissing Cup's Race" and the rest o the famous racing stories. No subject wa too ambitious to tackle, no effect too complex for the little studio that still resemble a suburban villa with a couple of rathe ambitious greenhouses attached to it.

In the early 1920s there was a majo disaster when a careless lab. boy, smokin in the room where in those days the perforations had to be punched in the film before use, started a fire that destroye himself and the adjacent stage. It was serious setback at a time when productio was in full flow, but the stage was rebuil and the work of film-making went on.

In 1926 the great days of Hepworth as producer drew to a close, and Archibal Nettlefold took over control. One of th first acts of the new control was to insta an R.C.A. sound system, the first to b introduced into this country. When it wa clear that talking pictures were here t stay, in association with Butcher's, th renters, who had always been closely linke with the studios, Nettlefold went ahea with remakes of several successful silen films, including Stewart Rome's "The Grea Gay Road" and "Kissing Cup."

In 1937 extensive alterations were made and the present large main stage was built During the war, as in the 1914-18 affair, the unit suspended normal production an was given over to the making of technica and training films.

The studio itself became an auxiliar aircraft factory, and the unit was re-estab-

(*Continued on page* 21)

Walsh Wants A.C.T. to Stop Its Reciprocation Bar

ELVIN ASKED TO JOIN N.A.T.K.E. PLAN FOR INTER-UNION UNDERSTANDING

"THE method of interchanging technicians between Britain and Hollywood on a strictly man-to-man basis is unfair to the employer. I intend that our deal shall be worked on some more liquid line," said Richard Walsh, president of the International Alliance of Theatrical and Stage Employees of the U.S.A. and Canada, speaking at a Press conference this week.

And that is the line Walsh took when he opened his talks this week with George Elvin, general secretary of A.C.T., to endeavour to bring the British technical union into line with the deal already negotiated between I.A.T.S.E. and Tom O'Brien's N.A.T.K.E.

The whole position, writes a KINE. correspondent, is very complicated. The tentative agreement which O'Brien has reached is fundamentally opposed to the A.C.T. rule—renewed at a succession of annual meetings—that no Hollywood man may work in Britain unless one of our technicians is given a similar job in the States.

O'Brien says that he went to the States as a direct result of the strike at Sound City over Paulette Goddard's hairdresser. It would, he says, be fatal if the forthcoming stream of U.S.-made pictures in Britain (he referred to the M-G-M British studios, A.B.P.C.'s deal with Warner's, and the various Rank deals, including the new 20th-Fox picture, "Escape") are held up by union strife.

A.C.T. Considered

O'Brien stated that he had informal talks with George Elvin before his trip. He did not sign an agreement with Walsh "because I did not want to embarrass A.C.T."

Richard Walsh is now in Britain to try to win over A.C.T. to the N.A.T.K.E. and I.A.T.S.E. way of thinking. He wants eventually to set up an Anglo-American Union Council because, he argues, now that people like Arthur Rank on the employer side of the business have so many financial and business ties in the U.S., it would be a good thing to have a parallel inter-country union organisation.

Walsh denied that the deal—not yet on paper—would not represent the bloc of Hollywood key manpower. He admitted that I.A.T.S.E. has had no talks with the 53 other U.S. film unions, but gave the KINE. these statistics: His union membership is 60,000, of which 16,000 are Hollywood men. There are 30,000 film people working in Hollywood studios. Three thousand belong to the Actors' Guild, leaving his union with a large majority membership which, he claims, represents most of the key men. There are no directors in I.A.T.S.E.

O'Brien was asked specifically at his Press conference what he and Walsh intended to do to settle the deadlock which exists over the current A.C.T. dispute with 20th-Fox concerning the use of an American director in Britain for "Escape."

He said that talks were now in the hands of the Motion Picture Association's representative in this country. It was the O'Brien-Walsh plan to provide a better method of reciprocation than this eye-for-eye scheme.

G. Elvin, who gave the A.C.T. point of view in the interchange of labour talks with R. Walsh of I.A.T.S.E. of U.S.A.

Brussels Festival is Fine—And it Seems that Britain Leads the Way

By W. H. MOORING

[W. H. Mooring, KINE. Hollywood correspondent, flew from California to the Brussels Film Festival. He has since come to London. Doyen of the foreign correspondents' corps in the film city, Mooring is known to the British film Trade through his many years in London film Trade journalism.]

MY first impression when I reached Brussels was that the International Film Festival had been astutely turned into a commercial campaign to sell British pictures to Europe.

While Hollywood was selling films, Britain was selling British films.

It seemed pretty evident, also, that while Britain was selling new British films, Hollywood was content to offer older, if not old ones.

It may well be that Europe has yet to see many ambitious Hollywood efforts which I saw in the film capital at least six months or more ago. Millions of dollars will doubtless be raked, eventually, from European theatres by films shown and shelved in the U.S.A. as far back as six years ago.

An International Film Festival, however, suggests an academic occasion, and my survey of the Brussels event quickly offered the correction that here was little more than a commercial parade, with international expression in second place to national exploitation.

The British film Industry led the parade and, for a change, floated most of the banners, whether or not the occasion justified emphasis upon salesmanship rather than kinematography.

Posters to arouse the envy of space-rationed British exploiters caught my eye on strategic corner buildings. All of them urged the populace to "See A Good British Picture," as though tacitly to admit that they might sometimes have to close their eyes to a bad one or two.

Taxis which I instantly identified as American bore small bonnet streamers likewise inviting patronage for British pictures.

The British films shown before the Festival jury included some good recent ones such as "Great Expectations," "Odd Man Out," "A Matter of Life and Death," and "Hue and Cry," while, as visiting British critics observed, the Ameri-

(*Continued on page 8*)

U.S. MAKES 570 EVERY YEAR

Code's 12-Year Report

WHILE British producers are making the majority of their pictures direct from stage plays and novels, figures issued this week by the Production Code Administration of the U.S. show that Hollywood has made 63.4 of its pictures based on original screen material during the last 12 years.

The P.C.A. statistics cover 6.842 features registered during this period. There were 8,221 shorts.

The Administration says that during this period it has given written advice on 55,000 occasions. As many as 1,250,000 still photographs and 566,072 advertisements have been passed to P.C.A. for its approval.

◆

NEW LONDON CIRCUIT PLANNED

H.M.D. Properties

Formation of a circuit of London kinemas is planned by H.M.D. Properties, a company which takes its title from the initials of its directors—J. Hogg, chairman, Andrew McDougall, managing director, and Elizabeth Groves-Davidson, secretary.

The company acquired its first kinema, the Regent, Holloway, some five weeks ago and is negotiating for additional properties in the Metropolitan area. Its first acquisition is being operated by a newly formed subsidiary, Regent (Holloway), Ltd.

Andrew McDougall, who is also general and booking manager of the company, was formerly with A.B.C. as manager of the Lyceum, Edinburgh.

"STIX STILL NIX FOR BRITISH PIX"

—Variety

Tremendous Gains But Still a Long Way to Go

A SOBERING picture of the penetration of British films into the American market has been given by *Variety*, the American show Bible which is famous for its "slanguage."

Its verdict, in its own idiom, is: "Stix still nix British pix."

A nation-wide survey conducted by the paper suggests that British films are barely skimming the crust off box-office takings, except along the Atlantic and Pacific seaboards. Their reception in the vast American hinterland is mainly indifferent in the extreme, the paper alleges.

From Pittsburgh it is reported: "Foreign pix are still finding tough going in this territory. The ordinary 'B' from Hollywood has a better chance of pulling than even the best product from abroad."

Chicago Optimism

Chicago is more optimistic from the British point of view, and while foreign language films are "box-office poison," British pictures are expected by the public to have high-calibre entertainment features.

Milwaukee, the brewery town, with its cosmopolitan population, is fairly cordial to foreign-language films, but undecided about British.

San Francisco, as was to be expected, reports a vast improvement in audience reception of British films. In Washington, English films are described as "dying around the area," with audiences disliking the pace and the stars.

On the other hand, foreign films are considered to be coming into their own in Kansas City, but it seems that British films are lagging behind some of the Continental in popularity.

Referring to the Middle West in general, the paper's verdict is: "The natives simply don't go for them."

Dialogue Criticised

English dialogue is strongly criticised in Detroit just as it had been in the Middle West. Nevertheless, some British films have done extremely well in the motor town.

In Indianapolis, patrons consider the pace too slow, the dialogue too thick and the actors too unfamiliar. All the same, "The Man in Grey" did very well and James Mason means something.

Cincinnati's verdict is "So-so," but very significantly *Variety* discloses that of the 99 top theatres in Greater New York, more than 50 per cent. have lately showed films produced outside the U.S. In the Broadway section of the town, 10 out of 32 theatres have been featuring foreign films.

The newspaper sums up the situation by saying: "Pix from abroad, while having made tremendous gains percentagewise in the U.S. since the end of the war, are still a very long way from achieving parity of interest with the home-grown product."

O'BRIEN PRESSES FOR QUOTA POSTPONEMENT

His Argument Against the Government

"I HOPE we shall not be too restrictive in the new Quota Bill. The Board of Trade could do worse in regard to the delicate situation now that Rank is in the U.S. making wide-scale deals for British pictures there, to postpone legislation and extend the present Act for a year or more.

"I am convinced more than ever since my recent trip to the U.S. that the Government should postpone this matter for a year. It would be a Godsend to the Government, which has a large number of highly important Bills to discuss at this time."

Thus said Tom O'Brien, general secretary of N.A.T.K.E., speaking to the KINE. following his return last week from the U.S. During his stay, O'Brien held talks with Eric Johnston, president of M.P.A.A., and negotiated a labour deal, reported elsewhere in to-day's issue.

He went on to lash out at the British Film Producers' Association for their anti-American attitude. Said O'Brien: "Those B.F.P.A. newspaper advertisements were anti-American. We, as a union, condemn that attitude. It is stupid and short-sighted. We need U.S. films over here."

He argued that the British Government still fails to realise that films are the nation's only real earning potential in the U.S. markets. The whole position was very delicate and the Government would be unwise to jeopardise the work now being done by people like Arthur Rank and independent men like Herbert Wilcox.

Mesling Joins Up

Charles Mesling has joined the J. Arthur Rank Organisation and will work on the exhibition, exploitation and publicity side of the business.

Mr. Mesling comes from the Council of Industrial Design. He is one of the original team responsible for the recent Britain Can Make It exhibition.

Michael Chekhov, Joanne Dru and Richard Norris in the Bing Crosby production of ABIE'S IRISH ROSE for United Artists release

Paignton May Accept Studio Offer

THE committee concerned is recommending the Paignton Urban Council to accept the offer made by F. W. Baker, the representative of a syndicate, for the renting for three years of the rotunda buildings at the town's civic centre at Oldway for the purposes of film production.

This was disclosed at the Council's Press conference last week by the chairman of the committee, Major Bentley. He stated that Mr. Baker had made a survey of the buildings and was satisfied that they met with his requirements. The rental offer made, he thought, would prove acceptable to the Council.

G. W. Cornelius added that, although the first offer made by Mr. Baker did not meet with the committee's views, the subsequent one was considered very satisfactory.

Sunday Ban on Under 14s

Bedford Town Council is to ask the local licensing committee to forbid children under 14 from attending Sunday kinemas without their parents.

KINE. CRICKET COMPETITION

Denham Defeat M-G-M

PLAYING in the first round proper of the Kine. Cup competition, Denham scored a clear-cut victory over M-G-M, the scores being M-G-M all out for 33 and Denham 34 for 6, and finally all out for 75.

Watkins and Davey opened the M-G-M innings, but bad luck soon overtook them when Watkins stepped back on his wicket with only eight runs on the board. That seemed to start a major disaster as only one man, Hancock, reached double figures.

The bowling analyses for Davis and Sayers was extremely good—Davis 7 for 26 and Sayers 2 for 1.

S.O. CAMPAIGNERS REWARDED

Presentations to Mears and Pickett

"HE has led us well, and although we have sometimes had differences we have always made them up and carried on the good work in harmony together."

That was how Coun. G. Bravery, vice-chairman of the Hants and East Dorset C.E.A., paid tribute to Coun. H. P. E. Mears for his many years' service with the Bournemouth Sub-Section. The occasion was a special luncheon in recognition of C. Pickett's outstanding contributions to Bournemouth's recent Sunday kinemas victory and to his expert handling of many other Sunday opening campaigns over the past months.

Both Mr. Pickett and Coun. Mears were presented with gold wrist watches. The luncheon party included Dr. R. A. Lyster, local Labour leader; Mr. Edwards, secretary of the Bournemouth N.A.T.K.E.; and Ald. A. Langton—all of whom had given great assistance during the campaign.

KINEMAS TO PA PENNY A SEAT S.O. LEVY

S. Wales C.E.A. Report on Bridgend Decision

MOST interesting business a the monthly meeting of th South Wales branch of the C.E.A at Cardiff on June 17 was th report on Sunday opening a Bridgend.

The CHAIRMAN reported on th proceedings at the Bridgend Council meeting, when a deputatio from the Association, led by W Berriman, had protested agains proposals for 10 per cent. charit contribution for Sunday opening i the town. Subsequent to the council meeting he had met a sub-committee of the Bridgend Council an had agreed to pay 1d. per seat pe Sunday on the understanding tha the kinemas should open at 5 p.m

Arising out of the discussions Mr. BERRIMAN suggested that in th near future steps be taken to star a campaign to rescind the Charity Contributions Regulations unde the Sunday Entertainments Act and this was agreed.

Thanks to Sussex

PREVIOUSLY, WYNDHAM LEWIS gav a report of the proceedings of th summer conference and at the Genera Council meeting. Mr. LEWIS gave lengthy report outlining the discussion at the conference, and on the repor being accepted a hearty vote of thank was accorded the Sussex branch for thei admirable hospitality to the delegate who had attended the conference.

W. J. FOOKS (the secretary) reporte with regret the death of Mrs. Claypole of Pembroke Dock, and said that letter of sympathy had been sent o behalf of the members to Mr. Claypole

16-mm. Competition

A REPORT was received fro Ystradgynlais giving particular of a 16-mm. film show arranged b Standard Brands, Ltd., containing en tertainment films.

In view of the fact that similar show had been put on at Ferndale and othe places in South Wales the branch de cided to draw the attention of th General Secretary to the matter an ask him for advice as to how thes shows could be stopped, or what step could be taken by the special com mittee dealing with 16-mm. film t do so.

Delegates' Insurance

THE question of insurance agains accident of delegates attendin official business of the Association wa raised by W. BERRIMAN, and it wa agreed that a request be sent to hea office asking them that the matte receive consideration.

An application for new membershi was received from the Clarence Hall Crickhowell, and the following change in nominees were noted: New Theatre Mountain Ash, Arthur Newman Soo Manger, in place of W. Lewis Smith and Coliseum, Blaenavon, Bert Attwood manager, in place of C. V. Miles.

The branch noted with regret that W Lewis had resigned as nominee for th New Theatre, Mountain Ash, owing t ill-health, and the secretary was in structed to convey to Mr. Smith th cordial wishes of the members for speedy recovery. The secretary also re ported that both Jackson Withers an H. E. Weight were making good pro gress after their illnesses and the bes wishes of the members were to be co veyed to them.

THE BRUSSELS FESTIVAL—continued

can companies settled for "The Razor's Edge," "The Yearling," "The Best Years of our Lives," "It's A Wonderful Life," "Humoresque," "Song of the South," and the more recent "Egg and I" and "Carnegie Hall."

Evidently Hollywood's choice rested upon the Motion Picture Academy's nominees from 1946 productions, while Britain sent over selections of her best pictures up to date.

France, by popular assent, had little competition to offer, and Argentina offered none at all, despite two or three well attended showings. Italy was an obvious "also-ran."

Rene Clair's "Le Silence Est d'Or" represented France's best chance with "Odd Man Out," "A Matter of Life and Death" and "Great Expectations" in that order, the most formidable British competition against Hollywood's "The Best Years of Our Lives," "The Yearling" and "It's A Wonderful Life."

Whatever the result, however, the Brussels festival of 1947 must be written down as an event no more truly academic than Hollywood's own annual "Oscar" parade.

"Glebelands" Throws Party at Brighton Savoy

The annual "Glebelands" party was held at Brighton on Tuesday. Reginald and Mrs. Viveash led a party of 67 veterans, who were joined for lunch and tea by several Brighton Trade hosts. The entertainment was given at the Savoy (A.B.C.), whose manager, A. J. Sadler, left apologies for his absence as he attended the S.C.M. meeting in London.

LONDON & H.C.

"DROP IN TAKINGS AN INCENTIVE TO FIGHT"

President Supports Demand for National Drive Against Tax

THE keynote of the London and Home Counties C.E.A. meeting last week was the strong feeling expressed by both chairman, S. K. Lewis, and members that something definite should be done to campaign against the entertainment tax. This feeling was embodied in a resolution put by T. France, seconded by J. W. Perry, and carried unanimously, requesting the Entertainment Tax Committee immediately to arrange a campaign for the reduction of the tax.

The national president, B. T. Davis, pledged his solid support for a fight, emphasising the point, previously made by S. K. Lewis, that six months ago prospects of success in such a campaign were poor, but now, with a steady drop in takings and rising costs, there was not only a better case, but an imperative incentive for a fight.

There had previously been discussion following Lewis's smooth and lucid address as chairman on the point as to whether the campaign should be based on figures, which he urged members to supply, or on the general principle that the tax was inequitable.

A Fight for Rights

Tommy France supported an attack on the tax as a matter of principle. **Cecil Bernstein** also said the fight should be started irrespective of figures; and **Hector McCullie** reminded members of the fact that 31 years ago the tax was imposed by Reginald McKenna as a temporary war-time measure. "In the coming fight," said McCullie, "we must not grovel; we must ask for our rights."

Theo Fligelstone said bluntly: "If we are to continue to exist, we have got to get this darned tax down."

Arthur Gale stated that he thought the campaign should be organised by a separate committee with an independent chairman and, if necessary, independent officials. The general secretary had too much to do already to give the attention necessary to such a campaign, able though he was.

Drop in Takings

After the resolution had been carried, without a dissentient vote, **B. T. Davis** said that, although he agreed the decision of last January not then to press for tax relief was sound, conditions had altered. He was quite certain that during the last nine months there had been a persistent drop in takings. A fight was now necessary; there was a fair chance of some success and he would back it to the limit; and he hoped that other branches would submit similar resolutions to that just passed.

Other topics discussed were Sunday opening and the charity levy, described by **S. K. Lewis** as "this iniquitous tax," rentals, quota legislation, and criticism over the B.B.C. and the Press, especially when actors and workers in production indulged in crying "stinking fish" concerning Trade matters and conduct.

In referring to the Sunday charity levy, S. K. Lewis described it as an "iniquitous charity contribution for the privilege of opening on Sundays." He said it was a tax that should never have been put on and stated that the executive had issued a questionnaire to all members with a view to having full information to hand when it discussed the matter with the L.C.C.

S.O. Campaigns

Referring to Sunday opening in general, Lewis paid tribute to secretary Arthur Taylor for his work in all the campaigns.

On the subject of Quota legislation, he said they had pressed two points to the Board of Trade. The main point was that renters' quota should continue; the other point was that there should be quotas for first and second features.

He felt it might be that, in the case of the second feature quota, the demands might be met by the alternative use of shorts as against a single film, although one could not contemplate what would be in the Act.

Later, when dealing with film rentals on the Quota, B. T. Davis stated the general principle that he wanted the Association to co-operate with the producers and the renters, but there must not be too much from one section at the expense of the other.

NORTHERN

Tom Scott Asks For Film Hire "Ceiling"

A PLAN TO SAVE DOLLARS

TOM SCOTT detailed a plan for cutting down the outflow of dollars in payment for U.S. films at the June meeting of the Northern branch of the C.E.A.

"We must have Hollywood films," he said, "but the Americans must hold this market. Therefore, the thing to do is to put a 'ceiling' on the percentages which may be charged for such films. By making the legal maximum percentage 25 per cent. we should save at least eight of the £18,000,000 we are now paying."

"I realise," he added, "that the £8,000,000 would not be left in the hands of the exhibitors, but a bit of it would, while the rest would remain in the country."

When it was pointed out that the obvious counterblast was for the Americans to impose a similar ceiling on British films showing there, Tom said: "I thought you would pick me up there before I had fallen down. Let 'em do it. It would be a good thing for the British film Industry. If American exhibitors could get British films at half U.S. rates, they would all be anxious to show them. We should sell many more films there."

"And if American films were limited to 25 per cent. here," queried the **Chairman** (the Hon. William Westwood), "who is going to pay 50 per cent. for British films?"

Not Impressed

Scott was not impressed by the argument. Twenty-five per cent. was a fair rate for the best of them.

"British film producers have other views," said the **Chairman**, "and, in the conditions, the Board of Trade would take their view."

"In short," summarised **Charles Chipchase**, "it's a grand idea in every way, except that it won't work."

Tom Massicks and **Dick Eadie** deprecated the U.S. film-dollar problem into the political cockpit. There was no real prospect of British studios supplying the exhibitors' film needs for many years. Any attempt to restrict materially the inflow at this juncture would imperil the whole exhibitors' side of the Industry.

Thurston "Has Paid"

Earlier Chipchase had inclined to question the chairman's report that General the showing of "There is no Escape"; teh showing of "There is no escape"; but other delegates had no doubt that, notwithstanding representations on behalf of the producer, G. C. had ruled against the showing of it. Stanley Gibson's support of the motion, as reaffirming an old and sound principle that their screens should not be open to people who had achieved notoriety by unsavoury means, carried the general support of the meeting.

Tom Massicks, however, pointed out that the ex-criminal involved had been punished for his crimes, and that he had a fair claim to be permitted to earn his living.

"But not by capitalising a criminal notoriety," said Fred Jordan.

"This matter will come up again," persisted Massicks. "The film is one of the 'Crime doesn't pay' series. The Home Office will desire that it be shown. I want to know what our attitude is to be if official pressure is brought upon us to show it."

"Our attitude is plain enough, I think," said the chairman. "We do not veto the film, as a film; but because an ex-criminal is featured in it. If his part is taken by an actor, our opposition ceases."

That was the view of the meeting.

New H.O. Regulations

FRED JORDAN reported that the draft of the new Home Office regulations threatened exhibitors with a great deal more trouble and expense.

We have a good committee on the job. They will analyse the thing completely. And such modifications as can be secured by reason, logic and argument will, I feel sure, be secured."

Simpson's 16-mm.

In reference to Harry Simpson's interesting report of his experiences in running 16-mm. shows in Lakeland villages, the chairman intimated that their (Hinge circuit's) experience was precisely the same.

ANOMALIES OF S.O. CHARITY LEVY

Lewis's Appeal at London C.E.A. Luncheon

A PLEA to the London County Council to reconsider its attitude towards the 12½ per cent. charity tax on Sunday shows was made by S. K. Lewis, chairman of the London and Home Counties branch at the half-yearly luncheon.

Mr. Lewis pointed out the anomalies of the position arising from the Sunday opening levy. They were faced, he said, with a decline in takings and a rise in every department of operation. It was time that something was done about it. His members were not pleased with the existing situation. It was their contention that Sunday opening was either good or bad; if the former, they contended they should be able to open without payment. If it were bad, the payment of the charity tax did not make it any better.

The part of the Trade in the social life of the people and in the economy of the country was warmly praised by Coun. A. E. Samuels, chairman of the Public Control Committee of the L.C.C.

It had a unique opportunity of stimulating and raising the standard of public taste and for the dissemination of propaganda—not that of particular doctrines, but the spreading of truth and knowledge.

Exhibitors, he said, were pioneers in providing an inexpensive solution to the problem of how average persons in these days of greatly reduced working hours could spend their leisure.

S. K. Lewis, in responding, declared that the Trade appreciated the broadmindedness with which local authorities approached Trade problems.

S. W. Clift proposed "The Guests" in a typical speech, in which the various activities of their guests were appreciatively alluded to.

Sir Frederick Rowland, chairman of the Area Conciliation Board, spoke of the relative ease with which he was able to discharge his duties. He had been impressed by the integrity and fairness of exhibitors.

B. T. Davis, national president, and Richard F. Walsh, president of International Association of Theatrical Employees (of America), also replied.

F. W. Davies, vice-chairman of the branch, made a token presentation to Thomas France, retiring chairman. It will eventually take the form of a wristlet watch for Mr. Thomas.

Tommy France responded in his raciest vein.

SUSSEX

"A PRECEDENT WHICH MAY UPSET BRANCHES"

Benjamin Sees Danger Ahead in Talks with Local N.A.T.K.E. Men

DAN BENJAMIN told members of the Sussex branch of the C.E.A. last week that they were doing the wrong thing by discussing a 12-point formula which local N.A.T.K.E. men want included in the agreement. It was, he argued, creating a precedent to which other branches may not agree and should, therefore, be dealt with on a national level. The N.A.T.K.E. talks were part of a full agenda which came before one of the branch's smallest attendances.

Sussex exhibitors have been holding talks with N.A.T.K.E. representatives for several months; but it was only at the last meeting that A. J. Sadler, the public relations officer, was able to give members a draft of what is actually asked by the union.

These are the points N.A.T.K.E. wanted in the agreement:—

That grades such as night watchmen, car-park and cloakroom attendants, should be put into the agreement. The union was asking for no extra pay for these grades.

That dance halls staffs, where such halls are run by the kinema company, should have a separate agreement.

The union wanted an agreement for staff of licensed restaurants run in conjunction with kinemas. This, Sadler pointed out, was a matter already covered by the Catering Agreement.

There should be a 15 per cent. wage increase for employment which entails additional responsibility, such as head usherette or head cleaner. Otherwise, the union wants such a status cut out completely.

There should be an upgrading for boilermen, who are not the same as doormen.

N.A.T.K.E. protests that it is not right that the projection staff should be expected to stoke the boilers when the boilerman has his day off.

It wants a notice board in each kinema for union matters.

Non-agreement Staff

Sadler told the meeting that he insisted on one point being ruled out of the draft: That kinemas should not employ staff not covered by the agreement.

"I told Mr. Mounter (the area union organiser) that we have the right to employ who we like in our kinemas," said Sadler.

Shop Stewards wanted permission for a free morning each month to attend union meetings.

"And," concluded Sadler, "I refused to discuss the last point asking for a closed shop policy."

There followed considerable discussion on the first point, concerning the inclusion of other grades into the agreement. Members felt that the union wanted these grades put in only to boost its recruiting campaign; later it may ask for pay increases.

Randolph E. Richards argued that under Clause 4 of the National Agreement—and this had been already pointed out in a letter from the General Secretary, W. R. Fuller—there was little the branch could do. The union had power to force the inclusion of such grades.

Samuel Glan: We have got an agreement; let's stick to it. They will only want other clauses inserted if we give way to these.

The Chairman, R. **Ainsworth** (acting in the absence of F. C. Maplesden) pointed out that it was unfortunate that the circuit supervisors were not present at the meeting. So it was decided to finish the discussion and thrash out the whole position fully at the next meeting, when the circuit men will be present.

Just Another "Kine." Service

Top of the Sussex C.E.A. branch meeting agenda was a detailed analysis of how successful was the C.E.A. Eastbourne Conference, during which discussions the "Kine." was thanked for its prompt news service at the Conference.

Conference Hosts

A. J. SADLER, around whom the whole of Wednesday's meeting centred, gave members a full report of the Eastbourne C.E.A. Conference, at which the branch acted as official host. The Sunday opening banquet by the branch was "better than anything I have known."

He proposed that it went in the minutes that the whole branch was very grateful to Randolph Richards for the work he has done in putting over the arrangements on behalf of the branch in such an efficient manner.

Dan Benjamin said that the £50 allocated for this entertainment was "a very meagre sum." The branch should have given him *carte blanc*.

R. E. Richards said that in his turn he wanted the branch to give full credit to the wonderful hospitality shown by Harry Adley and by Langford's. "It was marvellous, colossal and stupendous to put it in the correct film Trade terms," he added.

Members generally agreed that the conference had been a success and one which did credit to everyone concerned with its organisation.

A. J. Sadler then moved a resolution that the branch congratulate the **Kine** for the efficient production of its detailed C.E.A. conference supplement, which was available to members on the Wednesday; and that Connery Chappell, A. L. Carter, P. G. Baker and the rest of the **Kine.** staff be thanked for their good work. This was agreed.

Dan Benjamin then told members that A. L. Carter, one of the **Kine.** joint editors, had met with a road accident on his return journey. Mrs. Carter had broken her collar-bone. Members asked that the secretary write to Mr. Carter and express the deep regret of the branch and wish Mrs. Carter a speedy recovery.

Municipal Entertainments

A DEPUTATION is to meet the Brighton Entertainment Committee when it meets on July 3 to put the C.E.A. case in opposition to the Corporation's variety shows, "Tuesday Night at the Dome."

Continued foot of column 3

Members heard of confidential talks which branch delegates have had with the Town Clerk. The position generally, the **Kine.** understands, is not too bright for the exhibitors.

It was decided to contact Norman Hart, the Association's solicitor, and ask him if he could head the deputation. With him would go S. K. Lewis, A. J. Sadler, Harry Jacobs and F. C. Maplesden.

Other Business

The Assistant Secretary (A. **Daniels** is making a speedy recovery and will be present, it is hoped, at the next meeting) reported that little headway has been made by the film transport company in obtaining a permit for another van for the Sussex area.

A letter is to go to Sir Sidney Clift congratulating him on his knighthood.

A detailed letter concerning Brighton's October Road Safety Campaign was left for discussion at the next meeting.

"We are doing the wrong thing in discussing a 12-point formula, which local N.A.T.K.E. men want...."

Dan Benjamin

"We have the right to employ who we like in our kinemas...."

A. J. Sadler

STUDIO EQUIPMENT IMPORTS

Cost Us £448,000

THE value of film studio equipment, for which licences to import from the U.S.A. were granted from August 1, 1945, to May 31, 1947, was £448,000.

During the period January, 1946, to April, 1947, the value of British exports of film equipment was £530,087, of which £157,734 was in respect of the period January-April, 1947.

J. W. Belcher, Parliamentary Secretary to the Board of Trade, gave this information to the House of Commons last week.

When asked whether he could supply comparative figures to those of U.S. imports of British production retained for home use and exported, Mr. Belcher said he understood from the Minister of Supply that no comparable figures of British production were available.

"DUEL" TO HAVE HOLIDAY RUN ON A.B.C. CIRCUIT

Pathe Plans for Thirty Million Audience

THE three-way deal between Pathé, A.B.C. and David O. Selznick for the release of "Duel in the Sun" was confirmed in London last week. William Moffatt, managing director of Pathé, and William H. Erbb, British Selznick representative, finalised the deal, which, as reported by the **Kine.** previously, has been pending for some weeks.

Pathé plans to release the picture in the autumn, after it has had a special showing as from July 7, in 30 A.B.C. holiday centre kinemas.

The exploitation policy is based on an estimation that five million people will see the film while on holiday and that they will act as word-of-mouth salesmen when the picture has its general release in the big cities.

The producer and renter both expect to sell the film to 30 million people. It is claimed that the first six-month pre-showing advertising campaign has made "Duel" the most talked about picture of the year.

Pre-fabricated Kinemas for India

S. C. Cambata, proprietor of the Eros, Bombay, a super-kinema erected just before the war, is planning to build kinemas in leading cities in India by the pre-fabricated method.

Mr. Cambata, who has just returned to this country from America, told the **Kine.** that he has made plans with Charles Skouras for the supply of the pre-fashioned panels and steel framework, similar to those used in building the Crest, Long Beach, California.

CINEMATURIANS NOW HAVE A BRANCH UP NORTH

EXHIBITORS, managers and equipment men, meeting in Newcastle last week, decided unanimously to form a Northern branch of the Cinematurians. The chairman explained that the principal object of the Society was to promote goodwill and mutual understanding between all men concerned with, or interested in, maintaining the prosperity of the kinema.

There was genuine enthusiasm for the idea. Monthly luncheons are to begin in September and, in future, the annual Cinema Trade Ball will be organised by the Cinematurians.

Officers were elected as follows: Chairman, George Turnbull (Warner Bros. branch manager, Newcastle); vice-chairman, the Hon. William Westwood; secretary, Robert Gilbertson (manager, Royalty, Gosforth); treasurer, A. Brown (G.B.-Kalee); trustees, E. J. Hinge, Charles Chipchase and William Carr.

Committee: T. Holdstock (20th Century-Fox), T. Ledger (Paramount Film Service); W. Travers (Eros Films); H. Morland (G.-B. circuit), T. F. Massicks (Essoldo circuit), R. Renwick (Newcastle), F. J. Jordan (Hinge's circuit), R. C. Sidney-Wilmott (Odeon circuit), C. Cowan (Newcastle), Carter Crowe (Newcastle).

STUDIO NEWS AND VIEWS

Films Follow B.B.C.'s Example with Series: Alliance Tackles American Atmosphere: Underwater Tank Scenes in Islington's Mermaid Comedy

At work on MY BROTHER JONATHAN (Associated British) at the British National Studios, director Harold French, left, examines a camera position with camera operator Drummond Drury, centre, and lighting expert Derick Williams, right

ONE thing it gives me pleasure to record is that just now there is a great deal of enterprise revealing itself among the companies outside the orbit of the combines, if I may be permitted to use that somewhat sinister word in an inoffensive manner.

Under the Alliance banner, for instance, St. John Clowes is busy making a screen version of "No Orchids for Miss Blandish," which is a genuine attempt to match the Americans at one of the games they play best—the production of a hard-hitting thriller told in the vernacular of the Transatlantic underworld. A bold venture, but one likely to come off, I believe, for reasons which I will discuss later.

Also under the Alliance ægis, N. A. Bronsten is about to start on a series of films based on the "Just William" stories, and is even now engaged on a hunt for a William and a Violet Elizabeth. After the success of the broadcasts, this series was crying out to be made and, unless British producers are less enterprising than I have good reason to believe they are, I suspect Bronsten had stiff competition to secure the screen rights.

I am glad to see that our film people—or some of them, at least—are beginning to recognise the value of series. The B.B.C. has demonstrated beyond any possible doubt that the public is again ready for this kind of entertainment, such a lusty feature of kinema fare in my early schooldays, when we sneaked away from "prep" in order to catch up on Pearl White's current predicament.

Those enterprising folk, the Exclusive people, under the guidance of D. Hinds, have been quick to sense the public appetite and have grabbed the screen rights of that prince of all serials, "Dick Barton, Special Agent." They hope to have at least one Barton film ready for screening when the series starts up again in the early autumn.

I trust that they will do everything in their power to secure a "U" certificate for this series—the potential juvenile audience is incalculable. I have seen a London Square cleared of children night after night promptly at 6.45, as though a magic wand had been waved—as indeed it had.

All this enterprise points to the virility of our production just now and, if I may say so, balances the tendency of the largest groups of producers to concentrate on the prestige picture to the exclusion of the bread-and-butter fare. There is plenty of room for both—and I hope that in our desire for world markets we shall never forget the ninepennies.

TWICKENHAM A BUSY HIVE

WHEN I paid a recent visit to Twickenham, where "No Orchids" is giving the newly reopened stage a lively maiden voyage, I talked to St. John Clowes, who impressed me as being quietly confident of success with this rather difficult picture.

He told me that the script has been prepared with great care both from the censorship angle and also from the narrative point of view, incidentally in collaboration with the author, James Hadley Chase. Fully conscious of the fact that he is tackling an intensely American subject, Clowes has gone to great pains to assemble a cast that can cope with the accents convincingly.

Jack La Rue was brought over from Hollywood for the main rôle, an excellent choice. Other Americans now playing in London have been signed for other gangster types, and Canadian Hugh McDermott has been given a hero part considerably written up as compared with the book and theatre version. Percy Marmont, with plenty of Hollywood experience, was a neat choice for the part of the Bostonian Blandish parent, and Linden Travers should be able to provide the very slight accent required of the Blandish daughter.

Should we try in this country to do what the Americans generally do so very much better? Should we muscle in, quite impudently, on a territory so peculiarly their own? Large questions, these, which I will not attempt to answer. But I shall watch the results of this experiment with great interest; and I certainly applaud the enthusiasm of the unit, which is sparing no pains to make this a thriller with a real touch of class.

The single large stage at Twickenham was somewhat cramped with part of the interior of the Blandish mansion rubbing sides with a dingy underworld cabin; and in the rather restricted yard a first-rate frontage for the Blandish mansion was reaching completion just across a street which ended with a classy fur store, obviously about to be broken and entered by the thugs.

Altogether, Twickenham was a closely packed hive of enthusiastic activity, and James Carter should be feeling pretty confident of the future.

RIVERSIDE CHURCH SET

AT RIVERSIDE, where nice progress is being maintained on "They Walk Alone," a church interior is the pride of the studios. Planned and constructed under the supervision of Ivan King, the very able young art director, it represents a small Irish Catholic Church, and it is carried out with great fidelity of detail and has some fine stained-glass windows.

The congregation was made up of small-town types, and indicated good selection on the part of casting director Nora Roberts. Too often I notice that people in scenes such as this one seem to be selected on a general agents' call, as though for a large crowd. In an intimate, semi-crowd scene of this kind careful selection should be the rule and here, obviously, it had been!

To conclude these notes on Alliance activities, here are a few additional details about the "Just William" series. The films will be of feature length and Val Guest will direct the first of them.

UNDERWATER AT ISLINGTON

STRANGE cargoes of marine things have been arriving at Islington studios and each has found a place in the huge tank on Stage 1, where the under-water scenes for "Miranda," the comedy-fantasy about a mermaid, are being shot. There were consignments of beach pebbles, rocks and fossils, sea plants and coral, shells and shell-fish, seaweed from Bognor, giant star-fish, and hundreds of carp from Cornwall. In all his 17 years at Islington, property-master Tommy Fletcher has never equipped a stranger scene.

Glynis Johns had to appear in a specially designed mermaid's tail for the under-water scenes. Problem for Yvonne Caffin, wardrobe supervisor, was to secure a tail that was both practical and convincingly fish-like. It had to be practical since Miss Johns swims around in it. The tail she wears has been designed by Hugh Tate, of Harlequin, and constructed of sorbo-rubber and whale-bone with fins of processed nylon. It weighs approximately 12 lbs.

In the interim between pictures producer Betty E. Box and the "Miranda" team found time to view previous examples of underwater filming. Those who saw these included Michael Chorlton, who directs, Bryan Langley, whose task it is to shoot the scenes through glass peep-holes in the tank's sides, and George Patterson, art director and a new recruit to Islington's production team.

Patterson, by the way, is doing his first Islington stunt following work as art director on "Master of Bankdam." He is a qualified architect and engineer as well as a sculptor and painter.

THE UNIT DETAILS

MEMBERS of the "Miranda" unit are: Producer, Betty E. Box; director, Michael Chorlton; director of photography, Bryan Langley; production manager, Fred Gunn; dialogue director, Peter Cotes; art director, George Patterson; editor, Gordon Hales; publicity Betty Callaghan; wardrobe supervisor, Yvonne Caffin; wardrobe mistress, Mrs. Wootton; 1st assistant director, Alf Keating; 2nd assistant director, H. Griver; 3rd assistant director, A. Batt; continuity, Jo Harcourt; 2nd continuity, June Randall; camera operator, Dudley Lovell; focus, E. Yospa; clappers, A. Gatward; loading, L. Newson; recordist, M. Hobbs; sound camera, M. Jay; sound maintenance, F. Sloggett; boom operator, D. Mason; boom assistant, W. Holland; hairdresser, Ivy Emmerton; make-up, Len Garde; 2nd make-up, Gene Beck; property master, T. Fletcher; floor props, S. Overall, A. George; chief electrician, S. Sargent; floor electrician, H. L. McKay; stills, C. Haine; floor stills, A. Cann.

BLENHEIM LOCATION

BLENHEIM PARK, near Oxford, is to be the location for Michael Balcon's forthcoming film of Helen Simpson's historical romance, "Saraband for Dead Lovers."

Blenheim Palace is the seat of the Duke of Marlborough, who has

Churchill's Birthplace a Location for Ealing: "Oliver Twist" Hold-up

granted permission for the picture to be made in the Park. It was here that Winston Churchill was born.

The beautiful grounds will be filmed in Technicolor for "Saraband for Dead Lovers," the story of Sophie Dorothea, the princess who was married for political reasons to George Louis of Hanover (afterwards George I of England) and who fell in love with the Swedish soldier of fortune, Count Koenigsmark.

The picture will be made for Ealing by director Basil Dearden and associate producer Michael Relph, who saw the possibilities of Blenheim Park for filming when they were making "Frieda" in nearby Woodstock last year.

EALING ROUND-UP

ONE of Britain's most secret wartime laboratories is in course of reproduction at Ealing for "Against the Wind."

The laboratory, which is now being constructed, plays an important part in this story of Britain's wartime sabotage. For it shows the manufacture of the camouflaged explosives used against the Germans—rats stuffed with explosive material, solid explosive disguised to look like harmless lumps of coal and various other infernal machines.

After a long session of night shooting, "It Always Rains on Sunday," which is being made by Robert Hamer and O. H. Cornelius, came out into the daylight again last week, when it went on day locations at Chalk Farm.

Now, after this brief excursion into daylight the unit has returned to its nocturnal habits, and is doing night work near Acton Town station.

"Scott of the Antarctic," which Charles Frend is directing with Sidney Cole as associate producer, is now well under way on its Swiss location shooting.

John Mills, who is portraying Captain Scott in the film, left London last week for Switzerland where he will shoot the first of his sequences before returning later in the year to Ealing for most of his action scenes.

FILMING AT THE MANOR

LORD VANSITTART'S palatial country estate in Denham village was transformed last week into a movie location for "So Evil My Love," with Hal Wallis filming at Denham.

Special permission for use of the three-century-old manor house and its surrounding acreage was obtained after a careful search of the English countryside revealed it as closely paralleling the estate of Henry Courtney, as described in the script.

Only exteriors of the house, with its magnificent entrances and the surrounding landscape, are being shot for scenes involving Ray Milland, Ann Todd and Geraldine Fitzgerald. No changes or additions were required of the art department, despite the period of the picture, which is the late 19th century.

DENHAM PROPERTIES

W. P. LIPSCOMB'S "The Mark of Cain" is well up to schedule at Denham.

The ballroom scenes on the French chateau interior set on Stage 6 were quite impressive. The set-dressings—all of which can be classed as collector's pieces—are estimated as worth roughly £16,000. The most outstanding contribution, lent by director Desmond Hurst, was a 16th-century statue of Madonna and Child standing about three feet high carved from wood.

Sequences shot on this set were of a ball scene in which a Viennese Waltz was danced by Eric Portman and Sally Gray and some fifty extras, artistes of many nationalities, including members of the Rank Company of Youth. Choreography was by Lulu Dukes, daughter of Madame Rambert.

OUTDOORS FOR CORFIELD UNIT

LAST week location shots for Corfield's "The White Unicorn" were taken at Newlands Corner, near Guildford, but unfortunately rain caused several hold-ups in the shooting.

A Finnish party sequence has been shot. Dennis Price and Margaret Lockwood, the host and hostess, entertained the villagers in their lovely Finnish villa. Most of the guests looked very becoming in their gaily-coloured peasant costumes.

Some interesting back projection shots were filmed about this time. One showed the open countryside as seen through the windows of a car. The other incorporated some of the location shots of icy mountains and snow-laden pine trees taken in Norway by Charles Saunders.

Those aircraft noises over Nettlefold studios which were the subject of an official inquiry recently, and which were stated to be costing the studios an additional £200 per day, may be minimised in the future.

Sir John D'Albiac, commodore of London Airport, has promised to issue maps to all B.O.A.C. pilots using Heathrow showing the location of British studios, and to ask them, whenever possible, to avoid flying overhead.

A little tune composed by Bretton Byrd for a ballroom scene in "The White Unicorn" at Nettlefolds has set the studio humming. It is played on the spinet by Dennis Price, who is in reality a very good pianist. I said Dennis Price. The other week, out of some mental aberration I described him as Maxwell Reed. My apologies, in exactly equal portions, are due to both gentlemen. Neither could have been confused with any one nicer

CINEGUILD ACTIVITY

TRAVELLERS along Western Avenue were startled a few nights ago to see the glare of a huge fire reflected in the sky over Pinewood Studios. Speculations as to its cause varied from a theory that the studios were burning to a suggestion that it was a test for some form of warfare—but the truth, although interesting, was far less spectacular.

Winners of a French newspaper competition in connection with BRIEF ENCOUNTER, visit Pinewood and meet Valerie Hobson and director Marc Allegret on the set of Cineguild's BLANCHE FURY

The Cineguild people, nearing the end of shooting on their Technicolor production, "Blanche Fury," were filming scenes showing some marauding gipsies setting fire to barns on the Fury estates.

To achieve the realistic effect, flame-throwing jets and propane-gas filled bombs were used. These were all supplied by the R.A.F. from their stock of war-surplus equipment. In fact, they were the type which would have been used in the defence of Britain had this country ever been invaded.

Ronald Neame, who is producing Cineguild's "Oliver Twist" for director David Lean, tells me that the start of this film has been delayed for a few days. Applicants for the part of Oliver have now been reduced to three, but no final decision has yet been made as to which boy will play this important role, and production will not start until the matter has been settled.

JONATHAN IN DETAIL

ROBERT LENNARD, casting director to Associated British has practically completed the list of roles for the new picture, "My Brother Jonathan," which Harold French is busy on at National Studios at Elstree. The list as now approved by producer Warwick Ward, includes Michael Denison, Dulcie Gray, Ronald Howard, Stephen Murray, Mary Clare, Beatrice Campbell, Finlay Currie, Arthur Young and Jack Melford, as well as a large number of other versatile players.

Production manager on this screen version of the novel by Francis Brett Young, is W. A. Whittaker, with Robert Asher as unit manager. Jack Martin is first assistant to Harold French, with Bill Shore and G. Agosti as joint seconds and Dave Toinblin as third. Joan Wyatt is continuity and Connie Clark assistant continuity. Douglas Daniels is art director with a staff that includes Bill Latter as assistant and Olga Lehmann and Gilbert Wood as scenic artists. Derick Williams is acting as director of photography with Drummond Drury as operator, Jim Warner on focus, Johnny Bond loader and Ken Nicholson clappers.

Hans May is in charge of music with Wilfred Bruns as his assistant, and the recording director is Harold King. Cecil Thornton is sound recordist, Michael Basse sound cameraman, John Moyes on the boom and Derek Swinnerton as assistant. Camera operator on the second unit is Gerald Moss and Frank Buckinham is in charge of stills, with Charles Reed as floor photographer and John Taylor on publicity stills. J. Gower Parks is period adviser and designer, and Mrs. Tweedy is wardrobe supervisor. Henry Hayward is looking after make-up with Dave Aylott senr. and junr. as first and second assistants. Hairdressing is in the hands of A. G. Scott, with Miss Williams as his assistant. Dudley May is buyer, with A. Wisby as his assistant. Floor manager is Arthur Moss. Other members of the unit are Arthur Searle (master carpenter), Reg Wildman (master painter), B. Moodnick (master plasterer), Tom Sullivan (chief electrician), Alec Hawes (charge hand electrician), Frank Davies (property master), Bill Osborne (set dresser), Fred Platt (floor props), and A. Bignall (grips). Charles Hasse is in charge of editing, with Peter Pitt as first assistant and Bob Rixen as second.

LEONARD WALLACE

LEEDS

"TIME C.E.A. TOOK NOTICE"—C. P. METCALFE

"Must Agitate for Entertainment Tax Relief in Real Earnest"

OUTSPOKEN comments on the need for a revision of the entertainment tax were made at the monthly meeting of Leeds and district branch of the C.E.A. last week. Harry Hopkins, who mentioned the matter in his report of the General Council meeting at Eastbourne, said he had felt the box-office draught during the past two months.

C. P. **Metcalfe** said it was time the Association sat up and took notice on this question.

"At the time we made our representations to the Chancellor we were experiencing business quite different from what we have had for the last few months," he said. "Since Christmas the takings have suffered a nasty knock. There was the bad weather and then we have so far had a finer summer than we have had for many years. Something definitely must be done, or else we are going to go broke. I am quite sure the whole Industry is going to take a knock.

"The incidence of entertainment tax does not give this Industry a fair chance. The tax should have been altered years ago, and it is a matter of the first importance to us all. The whole Industry hangs on what we get from our own door receipts. We are all in the same boat.

"The General Council," Mr. Metcalfe continued, "has more than once asked the exhibitors to send in accounts to substantiate statements that we were making on their behalf. Kent branch has put forward a points scheme, and it is going to be considered at the next General Council meeting. I know that the London and Home Counties branch is taking this up very seriously, and I know it has the approval of the C.E.A. president.

"It is to be hoped that we are fortified with these figures. London is particularly badly hit, and I think there will be great support down there. We must agitate in real earnest."

C. H. **Whincup** said: "I do not think the approaches to the Chancellor of the Exchequer have been entirely wasted. We have not received any actual reduction in tax, but we have kept the matter in front of the Chancellor."

Apprenticeship Scheme

ON the new apprenticeship scheme, C. P. **Metcalfe** said that as the mover-back of the scheme at the previous General Council meeting, he had been invited to attend a meeting of the General Purposes Committee to discuss the whole thing.

The committee had considered the scheme Leeds put forward, but it did not appeal to them mainly because it involved attendance at school on two and a half hours each week for three years. **Metcalfe** said he asked the committee to defer the matter until after negotiations with the Leeds Education Authority in July on the Leeds scheme. The committee, however, would not agree to any deferment and, with certain modifications, adopted the scheme originally put forward by the C.E.A.

"After the meeting several members said they were dissatisfied and many people did not think this new scheme would ever work," he said. "It will cause a lot of bother. I think you will find that it would be far better if it had been left alone."

Harry Hopkins said the one thing that remained in his mind was the futility of the statement that the scheme was entirely voluntary. "That seems to me to kill the whole thing."

Thurston Film

CONTINUING his report, Mr. **Hopkins** described as a "very serious matter" the question of the new film which had been made featuring Stanley Thurston.

"I was delighted that the General Council decided that we shall not exhibit it," he said. "The General Secretary said the producer stood to lose £19,000 on it, but we were discussing a principle and not a film. The film should never have been made."

C. H. **Whincup** said that the Association passed a resolution many years ago that members would at no time show films in which any persons associated with the criminal courts took part. "That has operated over a long period of years and we were strongly opposed to varying it."

This concluded delegates' report.

Bad Prints

ON a resolution proposed from the chair by C. H. **Whincup**, Leeds delegates are to raise at the next General Council meeting the question of poor prints of films.

A complaint had been received that a renter in the area was distributing bad prints, and as a result Mr. Whincup had an interview with the renter. "He told me that in these days they did not get new prints up to Yorkshire. They got the cast-off copies from London. I think something should be done about it," he said. "It is very little use one exhibitor just making a lot of noise about it. I think it will have to become an Association matter."

N. Lincs Complaint Against N.F.S.

North Lincs C.E.A. is to ask the Chief Cinema Inspector of Grimsby for an explanation regarding the action of an N.F.S. officer in inspecting a kinema during the absence of the manager.

It is complained that the N.F.S. officer has left verbal messages with operators and doormen.

Managers suggest that in such cases complaints or suggestions should be put in writing.

The Cinema Inspector's comments will be considered at the next C.E.A. meeting.

A scene from Gainsborough's first Technicolor production JASSY, starring Margaret Lockwood, Patricia Roc, Dennis Price, Dermot Walsh and Basil Sydney, to be Trade shown by G.F.D. shortly

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MANCHESTER

HOLIDAYS-WITH-PAY RULING SOUGHT

United Lancs Policy Wanted on Transport Prices

A JOINT meeting of the four Lancashire branches may be called to discuss the proposed increases in film transport rates. This was recommended at last week's meeting of the Manchester and Salford branch, after Associated Film Carriers, it was disclosed, had written to the branch asking for an increase of 15 per cent.

W. A. **Hockman** said he understood that North Staffs had agreed to a 10 per cent. increase, which had been accepted by the transport people.

W. **Miller**: It would be foolish for us to agree to a 10 per cent. increase unless S. and E. Lancs followed suit.

Consideration of the A.F.C. application was deferred until the views of the other Lancashire branches were known. The secretary promised to tell the branches concerned that Manchester and Salford considered that the matter should be dealt with jointly and suggesting a meeting of representatives

Holidays-with-Pay Snag

FURTHER discussion arose on the question of holidays with pay in the case of employees at theatres which changed hands. The divisional organiser, N.A.T.K.E., wrote contending that three employees at a theatre which was operated by one company for four years and then changed hands twice in a year were entitled to two weeks' holiday with pay.

T. E. Robinson, branch secretary, replied pointing out that although the employees had been at the theatre for five years they had not one year's service with the present employer. He asked: "How do you overcome the agreement in this respect?"

The reply from the union was: "It is the obligation of the present employer to consider the previous employment of our members and to accept the obligations of the previous employer. We suggest this matter should be referred to a conciliation board for a decision."

It was decided to ask the C.E.A. general secretary for a ruling.

Question of Re-engagement

IN discussion it was mentioned that the position depended largely on whether the previous employer gave notice to the employees and the re-engagement by the new employer.

One member said the lease of one of his theatres would expire in July, 1948. He could give the members of the staff who had not received holidays pay in lieu thereof, but what would be the position if the employees demanded holidays in preference to the money?

It was stated that that was a matter which would have to be taken up with the successor to the theatre. The clause in the agreement seemed to get more and more complicated.

The **Secretary**: If we had known the implications of the holidays-with-pay clause it would never have gone through in its present form.

S.O. Poll Afterthoughts

BRIEF mention was made of the Manchester Sunday opening poll controversy, and the suggestion was put forward that an inquiry should be made to the local authority as to the position.

Mr. **Miller** said he understood the authority was delaying its application for a draft order until the matter had been cleared up.

Kinemas in County Area

THE **Secretary** referred to the Sunday opening position in the County Council area and read correspondence which had passed. In the first place he wrote to Sir R. H. Adcock, Clerk to the Lanca-

(*Continued on page 12B*)

SOUTH & EAST LANCS

"HARDLY A KINEMA FIT TO OPEN"

Council "Snoopers" Put in Words What They Can't Do in Practice

EXHIBITORS of the South and East Lancashire branch of the C.E.A.—according to their committee meeting in Manchester last week—are suffering from the attention of " snoopers," employed by the Lancashire County Council.

The Council has been sending out officials to inspect kinemas throughout north-east Lancashire.

Some of the recommendations made, if adopted, would make it appear that " there was hardly a kinema in the area fit to open," said one member.

An architect, it was reported, spent three days at one theatre and made sketches for alterations which almost amounted to rebuilding. Following the architect came an electrical engineer who said the electrical installation was "all wrong," despite the fact that the entire wiring was in screw conduit and in accordance with I.E.E. rules.

When asked how it would be possible to carry out such extensive alterations as were proposed, the architect said a licence would be granted and a priority certificate for materials.

" Priority certificate indeed ! " said a member. " Why, it is impossible to get materials even ! "

Benevolent Home

THE idea that the Benevolent Fund should buy property at Morecambe for use as a Northern convalescent home was heartily endorsed at the meeting.

J. MATHER said that the C.T.B.F. had an option on the property until July 2. It had 34 bedrooms and all the usual facilities. The premises were now in use and had been booked up until October 31. If the purchase was agreed, the hotel would be taken over as a going concern, complete with all furnishings and equipment. Representatives of the Northern branches had inspected the premises and were much impressed.

On the proposition of ARTHUR PEEL, the committee indicated its agreement with the proposal to purchase.

Lord Mayor's £500

IT was reported that the C.T.B.F. had sent a letter of thanks to the Lord Mayor of Manchester for a cheque for £500, being a proportion of the charitable contribution in respect of Sunday opening for the year 1946-47.

Branch Territory

SOME discussion followed on correspondence from the general secretary, who reported having received a letter from the Manchester and Salford branch, suggesting an adjustment of the territory covered by the Manchester and Salford branch and the South and East Lancashire branch. (Up to a few years ago both branches were unified under the title of Manchester and District Branch; the split was caused on the Sunday opening issue.)

The general secretary took the view that any change in territory was a matter for agreement between the two branches.

The S. and E. Lancs branch view is that the increased rate of subscriptions should overcome the provincial difficulty.

Transport Rates

SECRETARY C. LITTLER reported having sent a letter to Associated Film Carriers, saying that, owing to political uncertainties, the branch could not agree to any increase in transport rates.

Falling revenue at kinemas and the steadily increasing cost of overheads made it imperative to cry a halt, he wrote.

On this subject, the secretary of the Manchester and Salford branch sent a letter stating it was inadvisable for one branch in the same area to come to an agreement without consulting the others Would S. and E. Lancs be willing to meet them and discuss the subject.

It being reported that North-Western branch had turned down the carriers' application, A. PEEL proposed, and J. MATHER seconded, a resolution that no useful purpose would be served by such a meeting. Agreed.

G.C. Afterthoughts

SUBJECTS dealt with in the report by Coun. J. C. WHITAKER, the chairman, of the last meetings of the G.P. Committee and G.C. included the Transport Bill, Entertainments Tax, apprenticeship scheme for projectionists, compilation of list of conciliation awards arising from national agreement with N.A.T.K.E., and quota.

Training Scheme

CONCERNING the apprenticeship scheme, the CHAIRMAN pointed out that in the big centres there would be no difficulty about establishing classes for junior projectionists, but in the small towns, like Accrington, it was unlikely they could enrol sufficient youths.

A. PEEL said that for 18 months or two years a special class for assistant projectionists had been held at the Burnley Municipal Technical College.

Fifteen juniors went there every Friday morning, and they came from Burnley, Nelson, Colne and Padiham. Such classes could be arranged in co-operation with the local education authority without the intervention of N.A.T.K.E. Seemingly, Burnley was two or three years ahead of the others.

Price Dispute

A. PEEL reported that, with a view to saving electricity, he installed a rectifier to replace a motor generator, but the local council electrical engineer had stated that current consumed by the rectifier would be chargeable at the lighting, not at the power, tariff.

He protested that that was unjust, and until the issue was settled would not couple up the rectifier. It would be cheaper to run the generator at the old rate than to run the rectifier at the lighting rate.

With the rectifier he could save 60 per cent. of his current consumption. An important point of principle was involved, and if he lost this case it would be bad for exhibitors throughout the country.

He had taken up the case with Mr. Knopp, who intimated he was awaiting a ruling from the Ministry of Fuel and Power on the issues involved.

Next Meetings

IT was decided to hold the next committee meeting on July 18 at Manchester, and the half-yearly general meeting on July 25 at Accrington.

Nelson Eddy and Ilona Massey as they appear in the romantic drama END OF THE RAINBOW, their first film for Republic, now being Trade shown by British Lion in the provinces

DELAYED STUDIO DEAL NOW SET

Producers Give Final Check on July 2

AFTER delay in negotiations between the B.F.P.A. and A.C.T., the new studio feature agreement is ready for final confirmation by both executives.

The producers will give final approval to the scheme at their meeting on July 2. The A.C.T. executive will make the final check three days later.

The new deal—a 44-hour week and 50 per cent. pay increases for lower grades—was detailed exclusively in the KINE. three weeks ago.

N. IRELAND HAS WEIGHT LIMIT ON TRANSPORT

Danger of Features Being Split

EXHIBITORS in the North of Ireland are facing a problem in connection with the transport of films. It was stated at last week's meeting of the North of Ireland C.E.A. that the Transport Board refused to accept parcels of more than 56 pounds in weight.

Mr. M'GONIGLE (Vogue, Kilkeel) said he had had to go along and take two reels out and send them as another parcel, and this had entailed extra expense.

Mr. ELLISON said their carriage bill had gone up over £3 a week.

Mr. HAYWARD declared that this packing in two canisters would lead to the danger of features being split.

On a suggestion by Mr. BASS it was decided that the secretary should take the matter up with the renters and Transport Board.

Film Rentals

THE chairman (L. Hyman) stated that the committee had drawn up a questionnaire which had been circulated to members, and while some replies had been received they were waiting for further replies to come in and also for the statement which was expected by the General Council on film rentals. They could then decide on their policy.

Congratulations

AT the outset of the meeting, Mr. Hyman expressed the hearty congratulations of the members to George Lodge and F. A. Monroe on the honours conferred upon them in the Birthday Honours List.

It was announced that 35 entries had been received for the golf tournament.

The branch will go into recess for two months for the Ulster holiday period. It will not be called together unless some emergency occurs.

MANCHESTER C.E.A. continued

shire County Council, Preston, that the committee had recently had under consideration " a particular aspect of the Sunday opening of kinemas in Lancashire County Council area. I am given to understand that where permission to open kinemas on Sunday has been granted in any district coming under the jurisdiction of the Lancashire County Council, the Council has powers to grant permission for any other particular adjoining district."

The reply was that as the County Council had delegated its powers and duties in connection with film entertainment to the justices sitting in petty sessions, Sir R. H. Adcock suggested that the secretary should get in touch with the hon. secretary of the Lancashire County Justices' Clerks' Society (B. J. Hartwell, Clerk to the Justices, Southport).

Mr. Hartwell, in reply to a letter from the secretary, offered to meet representatives of the branch on June 19 or 21, before the half-yearly meeting of the Justices' Clerks' Society on June 24.

Mr. MILLER said what exhibitors were concerned about were two- and three-theatre situations, where polls would be difficult propositions. If they could get over the difficulty they should do so.

Bars Dispute

IN the case of a bars dispute in the Manchester area, it was decided to bring the parties together in an endeavour to reach a settlement, and if they failed to agree, for the matter to be considered by a sub-committee and the usual procedure adopted. It was suggested that two renters who were familiar with the district should be invited to attend in an advisory capacity.

C.T.B.F.

POSSIBILITY of the C.T.B.F. acquiring premises for a Northern convalescent home at Morecambe in the near future, was indicated by the CHAIRMAN.

He was a member of the committee which had inspected the property, and they were all most favourable to the proposition.

The premises had 32 letting bedrooms (60 beds), apart from staff rooms, and were well equipped. It was estimated that the home would cost up to £6,0[illegible] a year to run, and the staff would include a State registered nurse. The price of the property was £26,000. The option would expire on July 2. He felt a recommendation should go to London that the offer of the property should be accepted.

Apprentices

IN his report of the Eastbourne meetings, the CHAIRMAN said that apprentices under the proposed apprenticeship scheme would be exempted from Military Service. Mr. MILLER pointed out that this would probably be deferment during the period of their apprenticeship. He added: " You are only delaying the evil day."

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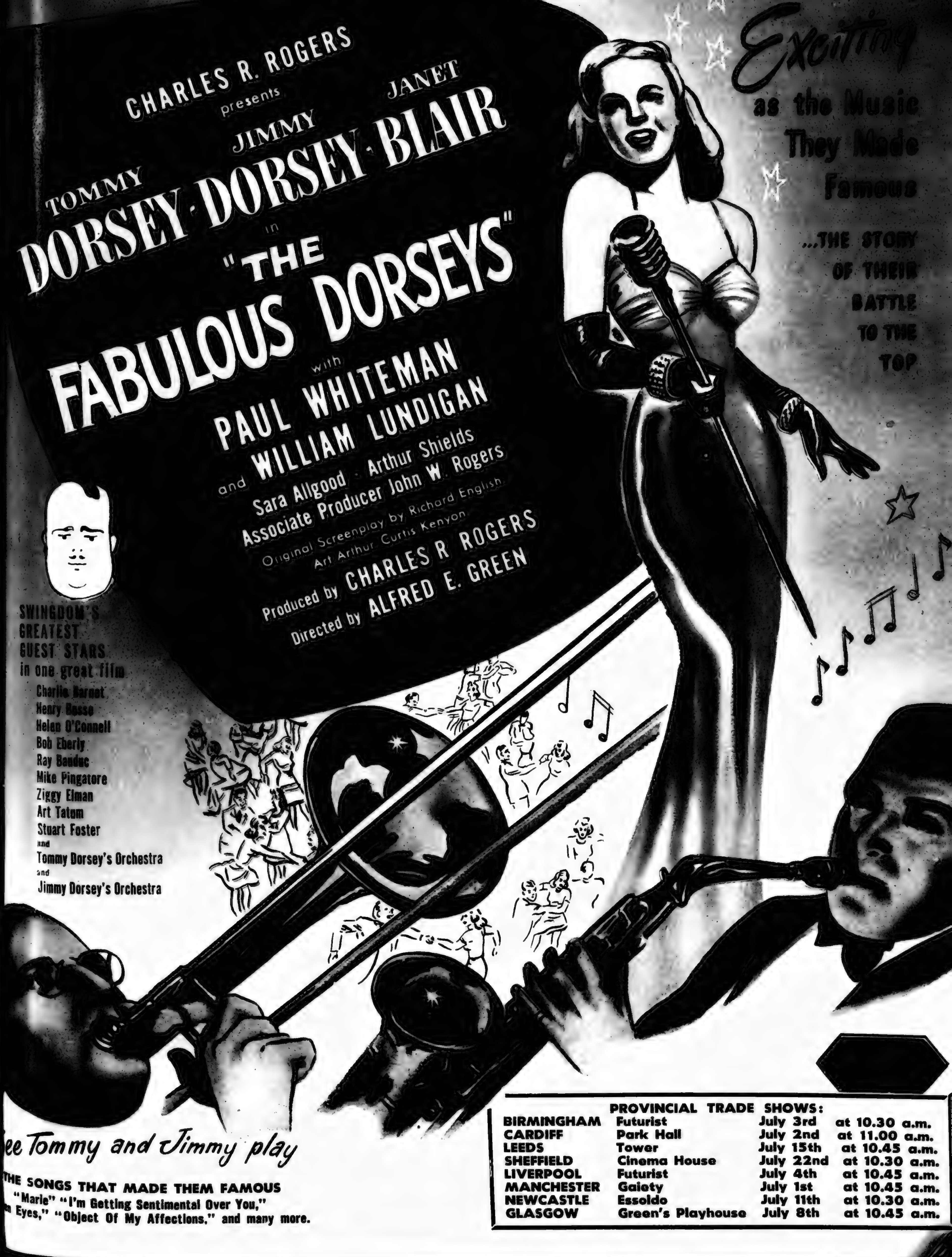

Exciting as the Music They Made Famous
...THE STORY OF THEIR BATTLE TO THE TOP

CHARLES R. ROGERS
presents

TOMMY DORSEY · JIMMY DORSEY · JANET BLAIR

in

"THE FABULOUS DORSEYS"

with
PAUL WHITEMAN
and **WILLIAM LUNDIGAN**
Sara Allgood · Arthur Shields
Associate Producer John W. Rogers
Original Screenplay by Richard English
Art Arthur Curtis Kenyon
Produced by CHARLES R ROGERS
Directed by ALFRED E. GREEN

SWINGDOM'S GREATEST GUEST STARS
in one great film
Charlie Barnet
Henry Busse
Helen O'Connell
Bob Eberly
Ray Bauduc
Mike Pingatore
Ziggy Elman
Art Tatum
Stuart Foster
and
Tommy Dorsey's Orchestra
and
Jimmy Dorsey's Orchestra

ee Tommy and Jimmy play

THE SONGS THAT MADE THEM FAMOUS
"Marie" "I'm Getting Sentimental Over You,"
n Eyes," "Object Of My Affections," and many more.

PROVINCIAL TRADE SHOWS:

BIRMINGHAM	Futurist	July 3rd	at 10.30 a.m.
CARDIFF	Park Hall	July 2nd	at 11.00 a.m.
LEEDS	Tower	July 15th	at 10.45 a.m.
SHEFFIELD	Cinema House	July 22nd	at 10.30 a.m.
LIVERPOOL	Futurist	July 4th	at 10.45 a.m.
MANCHESTER	Gaiety	July 1st	at 10.45 a.m.
NEWCASTLE	Essoldo	July 11th	at 10.30 a.m.
GLASGOW	Green's Playhouse	July 8th	at 10.45 a.m.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars	Remarks.	Box-Office Angle.
Bulldog Drummond at Bay (Columbia)—U.S.	**70 min. (A)**	Ron Randell, Anita Louise, Terry Kilburn.	Adventure melodrama. Story transparent and characterisation and atmosphere phony.	**Title booking for the uncritical (CC).**
Dear Ruth (Paramount) —U.S.	**95 min. (A)**	William Holden, Joan Caulfield, Mona Freeman.	Smooth and snappy farcical comedy. Story evergreen, acting excellent and direction resourceful. Family appeal strong.	**Capital light booking** (CC).
Down Cuba Way (G.F.D.)—U.S.	**61 min. (A)**	Desi Arnaz and His Orchestra, Joan Fulton.	Slapdash romantic comedy musical. Dance band numbers agreeable, but story feeble.	**Sub-standard second** (CC).
End of the Rainbow (British Lion) —U.S.	**90 min. (A)**	Nelson Eddy, Ilona Massey, Joseph Schildkraut.	Picturesque romantic comedy melodrama, strenuously accompanied by music and song. Period story slight, cast versatile and numbers tuneful.	**Good average light** booking (C).
***Frieda (G.F.D.)—British.**	**98 min. (A)**	Mai Zetterling, David Farrar, Glynis Johns.	Sombre but provocative romantic melodrama, tackling the problem of the young British officer married to a German bride.	**Commendable British booking (C).**
Magnificent Rogue, The (British Lion) —U.S.	**73 min. (A)**	Lynne Roberts, Warren Douglas, Gerald Mohr.	Exquisitely tailored farcical comedy dealing with a war veteran's hectic fight to convince his wife that a woman's place is in the home. Story topical and amusing and cast and direction up to scratch.	**Good light booking** (C).
†Out California Way (British Lion) —U.S.	**67 min. (U)**	Monte Hale, Adrian Booth, Bobby Blake.	Unpretentious yet friendly musical Western photographed in Trucolor. Story straightforward and small boy and equine interest engaging.	**Agreeable family and—industrial hall fare (CC).**
Rich, Full Life, The (M-G-M)—U.S.	**98 min. (U)**	Elizabeth Taylor, George Murphy, Mary Astor.	"Teen-age" domestic comedy drama expressly made for the family and feminine trade.	**Good tear-jerker (CC).**
***Said O'Reilly to McNab (International)—British.**	**82 min. (U)**	Will Fyffe, Will Mahoney, Ellis Drake.	Comedy with an intelligent story of a canny Scot and plausible Irishman. "Kine." review July 1, 1937.	**Attractive support for family halls (CC).**
So Ends Our Night (International)—U.S.	**120 min. (A)**	Fredric March, Margaret Sullavan, Glenn Ford.	Modern adventure melodrama. Reviewed in "Kine." April 24, 1941.	**Good revival for the majority (NC).**
***They Made Me a Fugitive (Warner)—British.**	**104 min. (A)**	Sally Gray, Trevor Howard, Griffith Jones.	Black-market melodrama, a sizzling amalgam of sex, sardonic humour and savagery, appropriately set in London's Soho.	**Capital thriller (C).**
Time Out of Mind (G.F.D.)—U.S.	**87 min. (A)**	Phyllis Calvert, Robert Hutton, Ella Raines.	Romantic period piece, based on Rachel Field's best seller. Staging, acting and orchestral intermissions impressive, but story obvious.	**Average programme (CC).**
Web of Danger (British Lion)—U.S.	**58 min. (U)**	Adele Mara, Bill Kennedy, Damian O'Flynn.	Rough-neck "Flagg and Quirt" comedy melodrama. Action fast, fights realistic and humour breezy.	**Reliable second (CC).**
Winter Wonderland (British Lion)—U.S.	**70 min. (A)**	Lynne Roberts, Charles Drake, Roman Bohnen.	Romantic comedy drama staged in a fashionable American winter resort. Scenery superb and ski-ing sequences exhilarating, but story incredibly silly.	**Very moderate second (CC).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
*** British Picture. † In Colour.**

Reviews for Showmen : *By Josh Billings*

FRIEDA

General F.D. British (A). Directed by Basil Dearden. Featuring David Farrar, Glynis Johns and Mai Zetterling. 8,853 feet. Release not fixed.

SOMBRE but provocative romantic melodrama, adapted from a West End stage success. Set in an English county town, it tackles the problem of the British officer with a German bride. Its repercussions are wide, but after treading the thorny path it comes to the estimable conclusion that "you can not treat human beings as though they were less than human without becoming less than human yourself." The acting is competent and the staging elaborate. Primarily made for the less subtle feminine mind, it carefully underlines its salient situations. Commendable British booking.

Story.—In 1945 Robert Dawson, a young R.A.F. officer, escapes from Poland with the help of Frieda, a German nurse. She loves him, but he doesn't reciprocate. Nevertheless, he marries her out of gratitude in a Polish Protestant church. He brings her to his home in England, but she, being a Catholic, remains on distant terms with him until they can be married according to her faith. Robert's mother takes kindly to Frieda and so does Judy, Robert's war-widowed sister-in-law, but his Aunt Nell, a power in local politics, who is eventually elected M.P., is decidedly hostile. So are most of the villagers. In due course Frieda wins Robert's love and the respect of all but Aunt Nell, but the unexpected arrival of her Nazi brother, Richard, now in the Polish Forces, revives the war of hate. Robert and Richard come to blows and the broken-hearted Frieda decides to end it all. Happily she is prevented in the nick of time and at last Aunt Nell unbends.

Acting.—Mai Zetterling, a new Swedish star, contributes a moving portrayal as Frieda, and David Farrar, who acts with commendable restraint as Robert is a much improved actor. The principal supporting players Glynis Johns, Flora Robson and Albert Lieven are good, too.

Production.—The picture is a little ponderous in its approach to its "let bygones be bygones" theme—every scene and situation is thoroughly soaked in atmosphere—but even so, it covers a good deal of ground. Naturally, it is on the heavy side—the Belsen atrocities are introduced to emphasise its drama—but as British films appear to flourish on gloom this should prove no serious box-office handicap. Some may consider it a bit

REVIEWS—continued on page 18

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Don't look now, but 115 of my British employees are red with blushes.

* * *

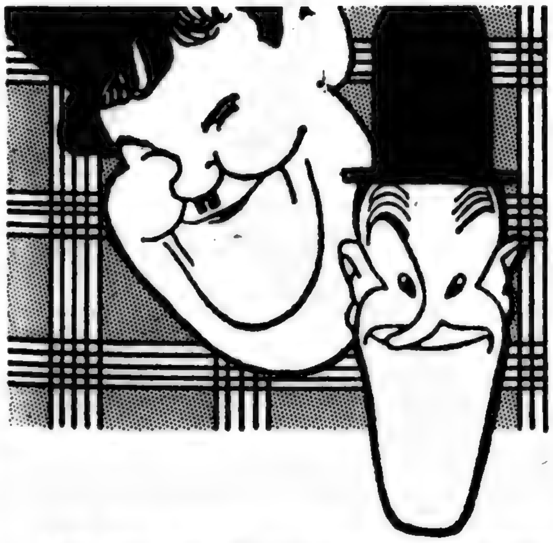
They are meeting this week to receive gifts and congratulatory messages from Arthur Loew, my international chief, on the fact that they are either 10- or 20-yearers with M-G-M.

* * *

All of them have served for at least the former period, and a remarkable number for 20 years—or well over.

* * *

In any industry this would be a fine record.



After their very successful personal appearance tour in England, the public has been asking in no uncertain voice why it can't see Laurel and Hardy films nowadays. LEO promptly presents a vintage one, "BONNIE SCOTLAND," Trade shown this week.

In one like ours, always by its very nature a restless industry, ever seeking new (screen) worlds to conquer, and subject to such kaleidoscopic changes, it is an unique one.

* * *

But it is only a reflection of—and a tribute to—the whole policy of the Friendly Company.

* * *

Not even our worst enemy would suggest that M-G-M was not a progressive company, or that it failed to advance with the times.

* * *

Sometimes we have even been a few steps in front of the times. Such "intelligent anticipation" is necessary for a company which is determined to be always the leader.

* * *

But it has been my consistent policy to keep my victorious army together; to make promotions, so far as possible, from its own ranks; to keep it a happy army, confident in its own unity and strength, and always looking forward to new victories ahead.

* * *

The 115 long-termers will testify that S. Eckman, Jr., who has been supreme commander of my forces and affairs in Great Britain for just on 20 years, after several years' service in the States, has never for a moment deviated from that policy.

* * *

That is why he has so many tried and faithful servants of M-G-M around him to-day.

Writing last week about forthcoming Enterprise and other productions which will be launched with the priceless cachet of M-G-M release, I omitted to mention that "RAMROD," a most unusual type of "outdoor" story, will probably be the next Enterprise offering shown here.

It has Veronica Lake, Joel McCrea (seen above), Don DeFore, Donald Crisp, Preston Foster, and many more, in a great cast directed by Andre De Toth, produced by Harry Sherman.

Talking of victories, "THE YEARLING" has achieved a notable one at the Empire.

Four weeks in the "big house" at this period of the year, after opening in a heat-wave which would have got even Hottentots wiping their brows, is an achievement indeed.

* * *

Shortly "THE YEARLING" passes on to new victories at the Ritz.

* * *

Spotlight on victory this week.

A combination which cannot fail to be victorious is that of Katharine Hepburn, Robert Walker, Paul Henreid and Henry Daniell; the immortal melodies of Schumann, Brahms and Liszt; and the production of Clarence Brown.

* * *

All these in "SONG OF LOVE," an early Empire pre-release. You see above Katharine Hepburn and Paul Henreid as the Schumanns: Robert Walker as the young Brahms.

* * *

See you next week.

***REVIEWS*—continued from page 16**

early to talk about shaking our enemies by the hand, but, in spite of its provocativeness, it has a strong feminine interest, and herein lies its confident appeal. It's solid, not to say cunning, pamphleteering.

Points of Appeal.—Urgent and unusual subject, good characterisation, sincere and up to a point showmanlike treatment. Strong feminine angle, and catchy title.

DEAR RUTH

Paramount. American (A). Directed by William D. Russell. Featuring William Holden, Joan Caulfield and Mona Freeman. 8,625 *feet. Release not fixed.*

SMOOTH and snappy farcical comedy, crisply tabulating the complications which arise when a precocious girl uses her attractive elder sister's photograph and signature while corresponding with a husky wartime flyer. The basic gag is admittedly as old as the hills, but it is so expertly put over and effectively redressed that every time-honoured situation and twist registers again. It tickles the ribs and touches the heart at the same time. Capital light booking.

Story.—Judge and Mrs. Wilkins have two daughters, Ruth and Miriam. Miriam, the younger, secretly writes to William Seacroft, a susceptible Army flyer, but uses Ruth's photograph and signs Ruth's name to the epistles. William's arrival home coincides with Ruth's engagement to Albert Kummer, a stuffy banker. When Ruth and her parents learn of Miriam's deception, they haven't the heart to hurt William, and let him believe that Ruth is in love with him. Needless to say, Albert takes a dim view of the idea and, although other members of William's and the Wilkins family become involved in the mix-up, his uncomfortable feeling that he is going to lose Ruth to William proves all too true in the end. He gets beaten on the post!

Acting.—Joan Caulfield is a fascinating and appealing Ruth, William Holden makes a manly William, and Billy de Wolfe stooges cleverly as Albert. Mona Freeman is the precocious Miriam and all but steals the picture. Edward Arnold and Mary Philips head a strong supporting cast.

Production.—The film is good, clean fun, set in the family circle and embroidered with first-class dialogue. There is warm sentiment behind the fooling and this amplifies and binds its swift succession of laughs. As fresh as paint, yet as old as farce, the only odd thing about it is its "A" certificate. The Censor, apparently, doesn't share its grand sense of humour.

Points of Appeal.—Bright, evergreen story, faultlessly timed laughs, pleasing sentiment, excellent cast and resourceful direction.

THE RICH, FULL LIFE

M-G-M. American (U). Directed by Robert Z. Leonard. Featuring Elizabeth Taylor, George Murphy and Mary Astor. 8,835 *feet. Release not fixed.*

"TEEN-AGE" domestic comedy-drama, expressly for the feminine and family trade. It's about an only child who suffers from too much mollycoddling and leads an unhappy and frustrated life until her parents rid themselves of their own inhibitions and finally allow her to spread her wings. The tale, strongly flavoured with calf-love, contains a good deal of truth and a moral for those entrusted with the care of the adolescent. Occasionally, the main issue is obscured by sugary by-play, but a well-balanced cast, headed by talented and ingratiating Elizabeth Taylor, prevents too much saccharine from entering its bloodstream. Good tear-jerker.

Story.—Larry Bishop, a young man with ambitions to become a doctor, marries Louise, a girl who had hoped to make a name for herself as a pianist. They have a baby girl, Cynthia, before they can complete their studies, and Larry is forced to take a job at the local hardware store. He is bullied by his boss, and frustration causes him and Louise to mollycoddle Cynthia. Doctor Fred Jannings, Larry's brother-in-law, encourages them, and, as a result, Cynthia is denied the good things of life. Eventually, she falls in love with Ricky Latham, a young ex-Serviceman, now back at college, and demands more freedom. Louise wisely agrees, but Larry, preoccupied with office and housing problems, withholds his sanction. However, mother has her way and an unexpected twist enables Larry to demand and get a square deal from his boss. And so they arrive at the rich, full life at last.

Acting.—Elizabeth Taylor is responsible for a tender and versatile portrayal as the sheltered Elizabeth, Mary Astor and George Murphy act naturally as Louise and Larry.

Production.—The story cross-sections middle-class life thoroughly, and many of its observations are shrewd. The resentment of the heroine and the excessive love and caution of her parents are depicted with skill in compelling circumstances. There is additional point in its suggestion that no man who can't say boo to his boss is entitled to the respect of his family, but hackneyed "co-ed" sequences and a hasty "it's turned out nice again" ending are salutory reminders that the whole springs from the novelette. Nevertheless, it scores on balance and has all the earmarks of a sound woman's film.

Points of Appeal.—Human, if slightly sugary, story, pleasing stellar portrayals, good atmosphere and irresistible feminine interest.

DOWN CUBA WAY

General F.D.-Universal. American (U). Directed by Jean Yarborough. Featuring Desi Arnaz and his Orchestra and Joan Fulton. 5,506 *feet. Release not fixed.*

SLAPDASH romantic comedy musical illustrating the fiddling complications which arise when a glamorous advertising agent sets out to sign up a famous Cuban band. A small child and a parrot are included in the cast, but neither they nor the guest vocalists succeed in ironing out the many kinks in its feeble and dishevelled plot. The film has barely enough melody and wit for a two-reeler, let alone a six. Sub-standard second.

Story.—Theresa Lindsay, wealthy but interfering perfume manufacturer, instructs George Roberts, her advertising agent, to sign up Desi Arnaz's Cuban band for a radio show. George sends Ann Williams, his ravishing assistant, to negotiate the contract, but she has to turn on the charm before Desi Arnaz agrees to sign. Arnaz is accompanied by Brownie, his small niece, and the family parrot when he lands in New York, but finds Theresa a bit of a handful. She insists upon singing with the band, and Arnaz threatens to return home rather than take the risk. Again Ann has to do some quick thinking, but with Brownie and the parrot's help she finally discovers a happy solution to the problem.

Acting.—Desi Arnaz has quite a way with him and sings pleasantly, as himself, and Joan Fulton is an ample eyeful as Ann, but the parrot is easily the best of the rest.

Production.—The story is little more than an excuse, or rather a cue, for music and song. The band items and the vocalising are not too bad, but it takes more to fill an hour with good screen entertainment.

Points of Appeal.—Swing and handy footage.

BULLDOG DRUMMOND AT BAY

Columbia. American (A). Directed by Sidney Salkow. Featuring Ron Randell, Anita Louise and Terry Kilburn. 6,375 *ft. Release not fixed.*

ADVENTURE melodrama. It bears a best-seller label but, compared with the original Bulldog Drummond, is very small fry. Faultily characterised, slovenly directed and set in a preposterous English atmosphere, it fails completely to catch the spirit of Sapper's novel. Title booking for the uncritical.

Story.—Hugh (Bulldog) Drummond, a dashing ex-army officer, is holidaying at his English country home when a stone is thrown through the window. He investigates and sees a questionable character, later identified as an international crook, named Shannon, bundle a body into a car and drive off. On his return to his room he finds a code message ending with "A5" on the floor. The next morning Doris Meredith, a pretty stranger, finds an excuse to visit him. He informs Scotland Yard and discovers that "A5" is the code number of Richard Hamilton, a man who had disappeared with a fortune in stones. He also learns that Doris is Hamilton's sister. Eventually Doris confides in Drummond and tells him that she is being intimidated by Shannon, who is in the pay of her uncle, a suspected jewel thief. A fight for Hamilton's life and the stones then begins in earnest. Drummond's lieutenant is Seymour, an eager provincial journalist, and the two, true to tradition, win the final round.

Acting.—Ron Randell, young Australian star of "Southern Cross," gets his first American assignment as Bulldog Drummond. He deserves a better break. The supporting cast is little more than a joke.

Production.—The film, written by an Englishman, has at least three "limeys" in the cast, but, even so, its characterisation, atmosphere and detail are incredibly phoney. Unintentional laughs kill suspense.

Points of Appeal.—Title.

THE MAGNIFICENT ROGUE

British Lion-Republic. American (A). Directed by Albert S. Rogell. Featuring Lynne Roberts, Warren Douglas and Gerald Mohr. 6,701 *feet. Release not fixed.*

EXQUISITELY tailored, farcical comedy, dealing with a war veteran's hectic fight to convince his career-girl wife that a woman's rightful place is in the home. Its amiable nonsense is skilfully put over by a versatile cast and attractively staged, and the upshot is a snappy and elegant laughter-maker. Feminine appeal is particularly strong. Good light booking.

Story.—Pat, glamorous and efficient wife of Steve Morgan, a temporary sailor, runs her husband's advertising business while he is away. On his return, Steve learns that Pat is playing up to Mark Townley, girl-chasing head of a big cigarette combine, in the hope of landing a contract. Steve doesn't approve and wants Pat to return to her domestic duties, but she hedges. Sugar Lee, Mark's tough cabaret girl-friend, gets jealous of his interest in Pat and plays rough. Vera Lane, one of Pat's artists, is in love with Steve and decides to take advantage of the mix-up. The battle is long, but ends, of course, in Pat finally realising that her place is in the home.

Acting.—Lynne Roberts and Warren Douglas make the most of their chances as Pat and Steve. Gerald Mohr, Adele Mara and Stephanie Bachelor are equally well cast as Mark, Sugar Lee and Vera respectively.

Production.—The farcical plot has a strong feminine interest, and this, coupled with its topical detail, provides effective background for its time-honoured laughs. The women do most of the fighting with their tongues, and smart dialogue furnishes them with deadly ammunition. Technically, or rather photographically, the film can hold its own in any company.

Points of Appeal.—Story, cast, staging and strong feminine angle.

OUT CALIFORNIA WAY

British Lion-Republic. American (U). Photographed in Trucolor. Directed by Lesley Selander. Featuring Monte Hale, Adrian Booth and Bobby Blake. 6,064 *feet. Release not fixed.*

UNPRETENTIOUS yet friendly musical Western. Photographed in Trucolor, it tells of a small boy's fight to get his clever equine pal in pictures. Its humour, lightly flavoured with Hollywood satire, is refreshing and offsets its artless sentiment and rough-

***REVIEWS*—continued on page 19**

REVIEWS—*continued from page 18*

stuff. Roy Rogers and Trigger and Dale Evans are guest stars and strengthen both its entertainment and billing. Agreeable family and industrial hall fare.

Story.—Danny, young brother of Gloria McCoy, pretty owner of a riding establishment, wants to get Pardner, his clever performing horse, on the screen. Monte Hale, a likeable singing cowboy, also wants to see his own name in lights. Eventually, he and Danny join forces, and with Pardner's help Monte secures crowd work. Rod Mason, a famous Western star, becomes jealous of Monte and orders his stunt-man, Ace Carter, to beat up Monte and scare Pardner, now Monte's mount. He does, but Monte soon gets wise and pays Rod and Ace off in their own coin. He ends up with a film contract for Pardner and himself and Gloria is around to applaud his good work.

Acting.—Monte Hale sings adequately and rides hard as Monte. Bobby Blake is a very natural Danny, and Adrian Booth is a good-looking Gloria. John Dehner and Fred Graham earn their keep as villains Rod and Ace.

Production.—The film goes behind the scenes of picture-making and the "studio" asides artfully bolster up its routine plot. Its appeal to youngsters is particularly strong and Trucolor, although a little uneven in quality, enhances its scenic beauty. The guest stars are, of course, valuable makeweight.

Points of Appeal.—Straightforward, refreshing story, engaging small child and equine interest, guest stars and Trucolor.

THEY MADE ME A FUGITIVE

Warner. British (A). Directed by Cavalcanti. Featuring Sally Gray, Trevor Howard and Griffith Jones. 9,360 *feet. Release August* 18. 1947.

BLACK-MARKET melodrama, a sizzling amalgam of sex, sardonic humour and savagery, appropriately set in London's Soho. It's the story of an R.A.F. officer who suddenly finds himself playing the rôle of racketeer and his departure from the straight and narrow and ultimate salvation provide ample scope for colourful romance and vigorous roughstuff. Sally Gray and Trevor Howard act with power and feeling as heroine and hero, and Griffith Jones is in his element as a vicious gang chief. Cavalcanti, the director, sets a hot pace at the start and keeps it up to the bitter and spectacular end. Adult "Hue and Cry," it's proof that gangster films are no longer an American speciality. Capital thriller.

Story.—Clem Morgan, an ex-R.A.F. officer, gets tied up with Narcy, a black-marketeer, who is after Clem's girl, Ellen. When Clem refuses to deal in dope he frames Clem during a raid on a warehouse, and he is sentenced for manslaughter. Sally, Narcy's girl, wants her revenge now that Ellen has usurped her in Narcy's affections and urges Clem to escape. She is sure that Soapy, one of Narcy's "spivs," will squeal. Clem does make a getaway, but fate is still against him and he finds himself suspected of murder. Narcy doesn't let the grass grow under his feet and Soapy is stabbed to death. Happily, Rockliffe, a police inspector, sympathises with Clem and finally Clem and Narcy fight it out to the end. Narcy dies and Sally promises to wait for Clem while he is inside.

Acting.—Sally Gray is an alluring, spirited and sympathetic Sally, Trevor Howard displays a keen and unsuspected sense of humour as the manly though highly reprehensible Clem, and Griffith Jones is very true to type as the two-faced Narcy. The supporting characters are equally well drawn.

Production.—The film is an exceptionally crisp and robust melodrama, distinguished by expert casting and resourceful direction. Its London underworld atmosphere has the authentic touch, and in proving that crime does not pay, not even when it is committed by a "Raffles"-like ex-Serviceman, it adds moral strength to its exuberant "thick-ear." A well balanced job—its spontaneous humour effectively offsets its roughstuff—it definitely puts London's underworld on the map. The masses should revel in its macabre thrills and verbal slapstick.

Points of Appeal.—Thrilling, fast-moving story, very good characterisation, grand comedy relief, breathtaking finale, impressive cast, and box-office title.

END OF THE RAINBOW

British Lion - Republic. American (A). Directed by Allan Dwan. Featuring Nelson Eddy, Ilona Massey and Joseph Schildkraut. 8,196 *feet. Release not fixed.*

PICTURESQUE romantic comedy melodrama, strenuously accompanied by music and song. Set in an early nineteenth century Russian trading post, situated in Northern California, it lightly covers the chequered love affair of a forthright ex-U.S. cavalry officer and the glamorous wife of a ruthless political renegade. Its plot is no stranger to operetta, but the characterisation is as vital and versatile as circumstances permit and the songs are both tuneful and well sung. An agreeable morsel, it should please the majority and offend none. Good average light booking.

Story.—Jim Laurence, former U.S. cavalry officer, becomes the chief lieutenant of Prince Nicholai Balinin, lady-killer governor of a Russian trading post and penal colony in Northern California. Natalie Alanova, a beautiful Russian woman, visits the post and plans the escape of her husband, Count Igor Savin. Savin, who is being held for a political offence, is not in love with Natalie nor she with him, but he threatens to harm her father unless she engineers his release. Jim is attracted by Natalie, but his attitude abruptly changes when he learns of her mission. Savin does escape and Jim goes in hot pursuit, but it is the governor who is primarily responsible for the renegade's capture and timely death. Jim forgives Natalie and the curtain drops to the peal of wedding bells.

Acting.—Nelson Eddy is in good voice as Jim, Ilona Massey looks glamorous and sings sweetly as Natalie, and Hugo Haas, Joseph Schildkraut and Elsa Lanchester are responsible for clever and colourful supporting cameos.

Production.—The film has, apparently, a factual background, but it wisely refrains from taking its story or politics seriously. The heroine is frequently moved by the plight of convicts who, oddly enough, waste a lot of breath singing while engaged in their back-breaking tasks, but fun and games are, happily, the main planks of the entertainment. These, lightly punctuated with drama, enable it to pass a pleasant, though hardly hectic, 90 minutes.

Points of Appeal.—Scenery, songs and cast.

WINTER WONDERLAND

British Lion - Republic. American (A). Directed by Bernard Vorhaus. Featuring Lynne Roberts, Charles Drake and Roman Bohnen. 6,431 *feet. Release not fixed.*

ROMANTIC comedy drama, staged in a fashionable American winter resort. The scenery is superb and the ski-ing sequences exhilarating, but neither atones for a fatuous boy-meets-girl plot which is incredibly childish and transparent. Very moderate second.

Story.—Nancy, pretty daughter of Timothy Wheeler, an austere farmer, and Steve Kirk, a handsome ski-ing instructor, fall in love. Timothy is engaged in a feud with Ludington, proprietor of the fashionable hotel where Steve is employed, and refuses to sell his land or allow his daughter to mix with the idle upper-ten. Trouble starts when Nancy has a fall and is mistaken for an heiress. A couple of drinks prompt her to keep up the deception and she orders champagne recklessly. For a moment Steve thinks he has been fooled and Timothy is mad when he has to foot the bill. However, Nancy enters for a big ski race, and with Steve's help, wins. The prize money purchases the happy ending.

Acting.—Lynne Roberts is never given a chance to act sensibly as Nancy, and Charles Drake is little more than an over-dressed clod as Steve. The supporting players receive no better breaks.

Production.—The film is a comedy of errors and the spectacular ski-ing sequences and colourful ice carnival scenes fail to cloak its puerility. Heaven knows how it got an "A" certificate! Spice is the very thing it doesn't contain.

Points of Appeal.—Scenery and ski-ing thrills.

WEB OF DANGER

British Lion - Republic. American (U). Directed by Philip Ford. Featuring Adele Mara, Bill Kennedy and Damian O'Flynn. 5,241 *feet. Release not fixed.*

ROUGH-NECK "Flagg and Quirt" comedy melodrama, illustrating a ding-dong duel between two tough yet big-hearted construction men over a "dame." Its plot is a bit muscle-bound in places, but, even so, it manages to pack plenty of laughs and thrills into its convenient running time. It's a safe bet for the industrial masses and sticks. Reliable second.

Story.—Bill O'Hara, a husky construction boss, and Ernie Reardon, a two-fisted gang foreman, work together on a bridge. They are rivals for Peggy Mallory, a pretty waitress, and come to blows. Ernie is knocked out, and on his recovery he resigns. O'Hara receives a gale warning and urges his men to complete the bridge before the storm breaks, but they decide to walk out with Ernie. Suddenly, Ernie changes his mind and he is accompanied by Peggy when he returns to his job. The men follow, but believe that a woman about the place is bad luck. In spite of their fears, they finish the bridge on time, thereby saving many marooned families. Again Ernie and O'Hara come to blows, but as soon as O'Hara realises that it is Ernie whom Peggy loves he contrives a happy ending with his formidable "right."

Acting.—Bill Kennedy and Damian O'Flynn fight hard and wisecrack effectively as Ernie and O'Hara, and Adele Mara is a tantalising Peggy. The supporting players are virile and amusing stooges.

Production.—The plot is slight and many of the bridge construction thrills smack of the studio, but its fisticuffs, handled with a disarming sense of humour, see the whole safely through.

Points of Appeal.—Action, fights and laughs.

TIME OUT OF MIND

General F.D. - Universal. American (A). Directed by Robert Siodmak. Featuring Phyllis Calvert, Robert Hutton and Ella Raines. 7,947 *feet. Release not fixed.*

ROMANTIC period piece, with ambitious musical trimmings. Based on Rachel Field's best seller, it unhurriedly records a lady-like menial's devotion to the brilliant though highly sensitive composer son of a masterful and utterly intolerant shipowner. The staging is lavish, the acting is adequate—Phyllis Calvert does all that is asked of her in her first American assignment—and the orchestral interludes fit smoothly into the general scheme, yet with all, its emotional impact is slight. It lacks the element of surprise. Slight feminine appeal and a widely publicised title are its main box-office planks. Average programmer.

Story.—Christopher, sensitive son of Captain Fortune, a stern shipowner, wants to study music, but his father insists that he goes to sea. He is badly injured during his first voyage, but Kate, immaculately brought up

REVIEWS—continued on page 21

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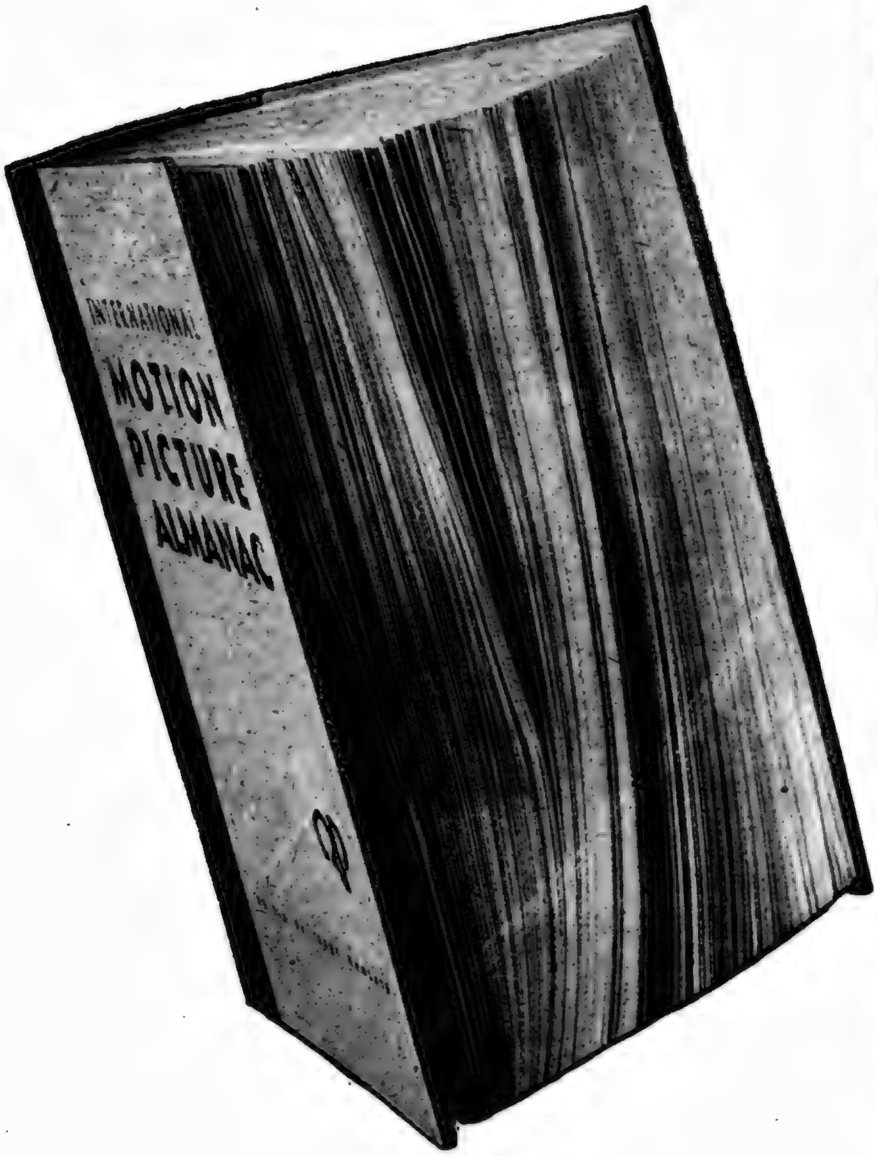

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REVIEWS

—continued from page 19

daughter of Fortune's housekeeper, nurses him back to health and borrows the money to send him to Paris. His possessive sister, Rissa, accompanies him. Christopher eventually marries Nora, an American heiress, and returns home, following his father's death. His marriage is a blow to Kate, but it doesn't lessen her love or admiration for him. Nora's wealthy father uses his money to finance Christopher's first concert, but his wife and her snobbish relatives soon sicken Christopher and he takes to drink. Kate remains loyal to him, and by employing a little subterfuge she finally enables him to make his mark as a composer. By this time, he is conveniently rid of Nora.

Acting.—Phyllis Calvert is very spick-and-span sartorially and emotionally as Kate, while Robert Hutton follows the conventional gamut adequately as the thwarted and emotionally entangled Christopher. The best of the supporting players is John Abbott, cast as a music critic.

Production.—The playwright and the novelist insist that no musical genius can make the grade unless he falls in and out of love and hits the bottle, and it is mainly because the film conforms so rigidly to pattern that, in spite of its sincere acting and lavish presentation, it seldom moves the heart or stimulates the imagination. A foregone conclusion from the start, the most, or rather only, revealing thing about it is its commentary on the nineteenth-century servant problem.

Points of Appeal.—Good cast, feminine angle, impressive staging and best seller title.

Reissues

SO ENDS OUR NIGHT

International. American (A). Directed by John Cromwell. Featuring Fredric March, Margaret Sullavan and Glenn Ford. 10,999 *feet. Release not fixed.*

MODERN adventure romantic melodrama, adapted from Erich Maria Remarque's novel "Flotsam," concerning the experiences of three political refugees on the run from the Gestapo. Although tense, it displays a welcome streak of inconsequential humour, which, with its tender and enduring romantic asides, is cleverly handled by the co-stars and director. The KINE. review, April 24, 1941, says: "The whole is a glorious and inspiring adventure." It should retain popular entertainment values.

Points of Appeal.—Provocative title, strong feminine angle, and big star values.

SAID O'REILLY TO McNAB

International. British (U). Directed by William Beaudine. Featuring Will Fyffe, Will Mahoney and Ellis Drake. 7,634 *feet. Release not fixed.*

BRIGHT comedy, in which Irish and Scots banter flows freely. In a cheery, chaffing way the story is told of a quick-witted Irish crook and his dealings with a wily and not too scrupulous Scottish business man. The KINE., July 1, 1937, described it as "Altogether an extremely attractive proposition."

Points of Appeal.—Star popularity and fast-moving story.

Shorts

BRITISH LION

BIG CITY. British Lion. British (U). 638 *feet. Release not fixed.*—The first of a series of British Technicolor one-reel cartoons, this film features Bubble and Squeak, a British taxi-driver and his new taxi. The idea is good, the colour is good, and the drawing and animation efficient, but the development lacks imagination. The makers are to be applauded for their enterprise, but they will have to sharpen up their sense of comedy if these cartoons are to find a permanent place in British programmes. The first of six, this one should not be judged too harshly. Moderate novelty fare, with a promise of improvement.

20th CENTURY-FOX

THE RUSSIANS NOBODY KNOWS. March of Time, No. 9. Twelfth Year. American (U). 1,698 *feet. Release July* 28, 1947.—With the help of a British cameraman, who was assigned to check on UNRRA relief activities, this latest issue has partially drawn the curtain of censorship which for long has caused Western neighbours to consider the Soviet Union as a political enigma. Starting on the Black Sea port of Odessa, the film shows the delivery of essential consumer goods and follows up the chain of distribution into the Government-rationed food shops of Kiev and other Ukrainian cities. The collective farms system, the State medical services, and the social welfare of war orphans, is explained by a commentary which presents its subject without political discussion or prejudice. Excellent and informative social study.

50 YEARS OF BRITISH FILM MAKING

Continued from page 6

lished for filming on Burgh Island. Here it made numerous pictures until it was bombed, fortunately without loss of life.

Production was transferred to the Carlton Hill studios, where the men who maintained the Nettlefold name remained until about two years ago, when they returned to the parent studio. Since that re-entry, not a single day's production time has been lost, and general manager Norris is very proud of this record.

He is proud, too, of the fact that Nettlefolds has the reputation of being a happy studio, where the relationship between management and workers is extremely cordial. Much of this good spirit is due, he says, to the conscious policy of Ernest Roy; much to the tradition of the studio.

Nettlefold workers do not leave. Frank Woodley, master carpenter, has been with the outfit since 1904. Not very much his junior in point of service are Alf Honeycombe, Ted Dean, master painter, and George Luker, chief electrician. Norris himself has been with the company twenty-two years.

Walk round the studios and you sense immediately the Nettlefold tradition. The Hurst Grove frontage still bears as its centre-piece the old house where Hepworth started it all. Behind stands the old stage and the larger new one, and behind them the trim lawns and the lovely, deep flower border—almost too peaceful for the scurrying business of film-making. But it is the red-brick house in the middle of Hurst Grove that you remember—the birthplace of fifty years of British film-making.

Society of Cinema Managers' Meeting

Continued from page 3

The national secretary referred to the meeting of February 17, where, it is stated, that the meeting, while resolving that there was everything to gain, unanimously decided to postpone an advance to officials of the C.M.A. with a view to possible amalgamation until the new organisation had been registered with the Registrar of Friendly Societies.

He said that a meeting of the national delegates of the C.M.A. was held in London recently to discuss future policy, to appoint officers, and so on; this meeting terminated without any effective decision on future policy, without electing any officers, and without fixing any administrative details. Therefore, the time had come to make an approach to the officers of the C.M.A. with a view to possible amalgamation.

W. Fuller: "What has the C.M.A. to offer? I doubt if they have any paid-up members."

A. Bayliss: "Why need we do anything? If they are not satisfied with their own organisation, they can join ours."

Butchart said that the C.M.A. must be given full credit for being "the battle-scarred commandos" which opened the way for the S.C.M.

Harry Kerr: "If six weeks' work by a new Society can produce 1,000 members while another organisation after six years' work exists only on paper, how can we possibly benefit?" The C.M.A., he went on, suspected that the Society was not independent of the C.E.A. The S.C.M. should make it quite clear that it had no executive link with the exhibitors.

Leslie Holderness: "Let them make the first step. Let this committee tell the executive of the C.M.A. that they would be welcomed as members of the Society."

W. Fuller proposed that the Society, having nothing but friendly feeling towards its predecessor, the C.M.A., would welcome the membership of its members or executive, in part or in whole.

Members carried this resolution.

◆

Crosby to Star for J. A. Rank

Bing Crosby is to make a film in Britain. The J. Arthur Rank Organisation announce that an agreement has been completed for him to come here early next year.

The music for the film, the title of which will be announced later, will be written by British composers. It will be directed by Wesley Ruggles.

Dryhurst Talks in Rome

Important developments are expected from the international discussions now being conducted in Rome by Henry Green, managing director of Edward Dryhurst Productions, and his fellow directors, George Valli and Charles Watson.

These conferences are the prelude to production talks in the States in a few months' time, when Dryhurst has finished his current production, "While I Live," for 20th-Fox.

Serious damage was caused to the Elite, Warrior Square, St. Leonards, by the fire which broke out at the kinema on Monday.

"IVANHOE" IN COLOUR TO BE MADE HERE

"IVANHOE" will be filmed in Technicolor next summer in Britain by RKO-Radio in conjunction with J. Arthur Rank.

The production will be adapted from "The Black Knight," by Sir Walter Scott, the rights of which RKO-Radio has purchased from Paramount. A combined English and American all-star cast will be assembled for the major rôles.

"Ivanhoe" is the second joint RKO-Radio-Rank effort. Now nearing release is "So Well Remembered," filmed over here last summer with an Anglo-American cast.

Ernest Betts Joins Del Giudice

F. Del Giudice has appointed Ernest Betts, of the *Daily Express*, to be director of publicity to his newly formed company, Pilgrim Pictures.

Betts has signed a five-year contract with the company and will be in full charge of all publicity and advertising. He will take up his duties on October 1.

Betts, film and dramatic critic to both the *Daily Express* and *Sunday Express* during the war, is at present show columnist on the *Daily Express*, and has had a wide experience of the film business as critic, reporter and in publicity.

P.O.W.'s in Kinemas

Approved German P.O.W. will shortly be allowed to visit kinemas within five miles of their camps, it was stated in a Parliamentary answer this week.

Maxwell Reed and Ann Todd are starred in DAYBREAK, the Sydney Box production of the Monckton Hoffe stage play. It will be Trade shown by G.F.D. on Wednesday, July 2, at Studio One at 10.30 a.m.

YORKS TRADE GOLF TOURNEY AGAIN

THE Yorkshire Cinema Trades Golf Competition is being revived after being suspended since 1939. The competition will take place at Sand Moor Golf Club, Leeds, on July 8, when the winner will receive the cup presented by First National Pictures. There will also be prizes in the foursome competition.

Present holder of the cup is E. M. Rush, late secretary of the Leeds C.E.A. Entry forms can be obtained from Gerald Hylton, 10, East Parade, Leeds.

Condor's Move

Owing to increased business, Condor Film Productions have now moved to 90-94, Shaftesbury Avenue, W.1. Their telephone number is Gerrard 4145-6.

N.A.T.K.E. PUTS CASE AGAINST EDINBURGH S.O.

A Lead All Scottish Cities Might Follow

SUNDAY opening was the subject of an address delivered last week by Bailie W. B. Brown, Aberdeen, Scottish district secretary of N.A.T.K.E., to Edinburgh Trades and Labour Council, the body which recently raised the matter with the magistrates.

Bailie Brown said the three major circuits—G.-B., Odeon and A.B.C.—who had houses open on Sundays in England, owned only 88 out of the 650 kinemas in Scotland. All the others were against Sunday opening. If Edinburgh got Sunday opening, he said, other cities in Scotland would ask for it. He believed employees would probably get about 5s. extra for working on Sunday, and that the employers, who were understood to have suffered a drop of 15 per cent. in business this year, would try to make up for that loss by getting seven days' work for a six-day wage.

The Council remitted the matter back to their executive.

Queensferry Reopening

Dave Willis, the Scots comedian, was to have performed the opening ceremony of the reconditioned Regal Cinema Café, South Queensferry, last Friday night, but he was indisposed. In his absence, P. Miller, director of the Regal, secured the services of the local Provost.

Bristol Change Over

The Park kinema, St. George, Bristol, which has been recently acquired by Raymond Stoss Theatres, is to be redecorated. A new policy on programmes is to be introduced.

Letter of the Week

Extended Runs—"Something to be Avoided" Says Voice of Experience

WHY do people change their horses to suit their courses?

If Sir Arthur Jarratt were still on the exhibiting side of the business, would he advocate extended runs on pictures?

I am now in my 35th year of experience in the business and I do not believe in extended runs. These runs, except in rare cases, do not pay. Apart from drying-up the picture after the extended run, the exhibitor will probably inflict an "inferiority complex" on himself by the consciousness, or subconsciousness, that he is bound to be one of the "also rans" as regards the financial prizes to be secured. He will certainly place himself in a "dog house" from which he will wistfully gaze, like a semi-stunned pup, into the past and its prosperity.

I have seen the never-ceasing change of over 30 years. I have also seen certain truths proved over and over again. And the extended run is, I humbly submit, something to be avoided. I believe that the suggested departure from custom cannot work.

You will see, if you can look far enough back, warnings innumerable. There is one I bring to mind. Way back 30 years or so there was an extended run at the Grand Theatre, Birmingham, of the silent film "Way Down East." It ran for weeks *there*, but exhibitors were wise enough to see that it did *not* run elsewhere. They knew it was played out for the remainder of them in Birmingham. The renters cashed in on the horses, but lost on the swings. Reference to renting history will prove my point.

A. F. CHAPPELL.

Gaiety Picture House,
Southampton.

Jennifer Jones and Gregory Peck in David O. Selznick's DUEL IN THE SUN, to be Trade shown today (Thursday), at the Palace Theatre, at 2.30 p.m. It will be released by Pathe

£300 KINEMA BUILDING FINE REDUCED

Belfast Licence Which was Exceeded

THE fine of £300 imposed on R. Sharpe Hill, the Belfast kinema architect, for exceeding a Ministry of Finance building licence for the Mayfair, Belfast, has been reduced on appeal to Belfast Recorder to £100. Neither the owner, Raymond Stross, nor the contractors made any appeal. The Ministry had issued a licence for £3,000, but £4,338 was spent.

G. B. Hanna, K.C., for appellant, said that the increase was due to carrying out of work for which appellant was not responsible. Belfast Corporation had insisted on certain steel work to ensure public safety. Appellant proposed to charge 5 per cent. on £3,000 as his fees.

Judge Fox said that there were extenuating circumstances in the case. He thought the penalty excessive. He reduced the fine to £100, with £5 costs.

Jack Francis Joins Selznick

Jack Francis has joined the David O. Selznick offices as chief of the exploitation department.

Francis has been connected with the Industry since 1919 and has been publicity manager for the Albany Ward Circuit, divisional publicity and exploitation manager for P.C.T. and Gaumont-British, and for the last 12 years has been exploitation manager for United Artists.

The City, Leicester, is to be closed from July 16 to 19 for structural alterations and improvements to the projection room.

Obituary

DEATHS OF TWO PIONEERS

Manchester and Birmingham Loss

JAMES ("Pop") Blakeley, one of the pioneers of Manchester kinema Trade, died a few days ago at the age of 84 years. In the early days of the film Trade he bought and rented films in the open market. With his son, John E. Blakeley, he purchased an interest in the Arcadia, Levenshulme, in 1910, and later became associated with the Coliseum, Ardwick. At various times he had interests in kinemas at Longsight and Openshaw, Manchester; Farnworth; Stalybridge; and Dukinfield. He retired from the business about 20 years ago.

His son, John E. Blakeley, is head of the Mancunian Film Corporation and a director of Film Studios (Manchester), Ltd., which has a fine studio at Rusholme, Manchester.

The funeral took place at Moston Cemetery, the Manchester trade being represented by Harry Moorhouse and G. M. Montanini (Moorhouse Circuit), P. A. McLoughlin (Butcher's), S. Redford (G.F.D.) and F. A. W. Stanbury (Warner's).

W. H. Bull

Birmingham lost one of its pioneer exhibitors by the death during the week-end after a long illness of William Henry Bull (75), of Bourneville. He first became associated with the kinema Trade when, in association with H. B. Lane and others, he opened the old Empire Kinema, Stitchley, in 1904. Later he became a director of several other Birmingham kinema companies and was one of the oldest members of the Birmingham branch of the C.E.A. For many years he was its hon. treasurer and had occupied the chair.

Mr. Bull was also a director of the Birmingham Football Club from 1914 to 1939.

B. Ainsworth

Benjamin Ainsworth, J.P., former proprietor of the Empire (now the Regal), Rishton, Lancs, has died at the age of 65 years. He retired from business in 1938.

His death occurred within a fortnight of that of his brother-in-law, J. Hudson, with whom he owned the Alexandra, Blackburn, for many years.

J. H. Manders

The death has occurred of John H. Manders, kinema proprietor, of 15, Calder Street, Lochwinnoch.

C.T.B.F.'s NORTHERN HOME

Representatives of the Northern Fund Committee of the Cinematograph Trade Benevolent Fund and Reginald C. Bromhead, the fund chairman, have inspected the property at Morecambe which is likely to become the Northern Rest and Convalescent Home of the C.T.B.F.

The representatives expressed complete approval of the premises and the matter will be considered shortly by the Benevolent Fund Board of Management.

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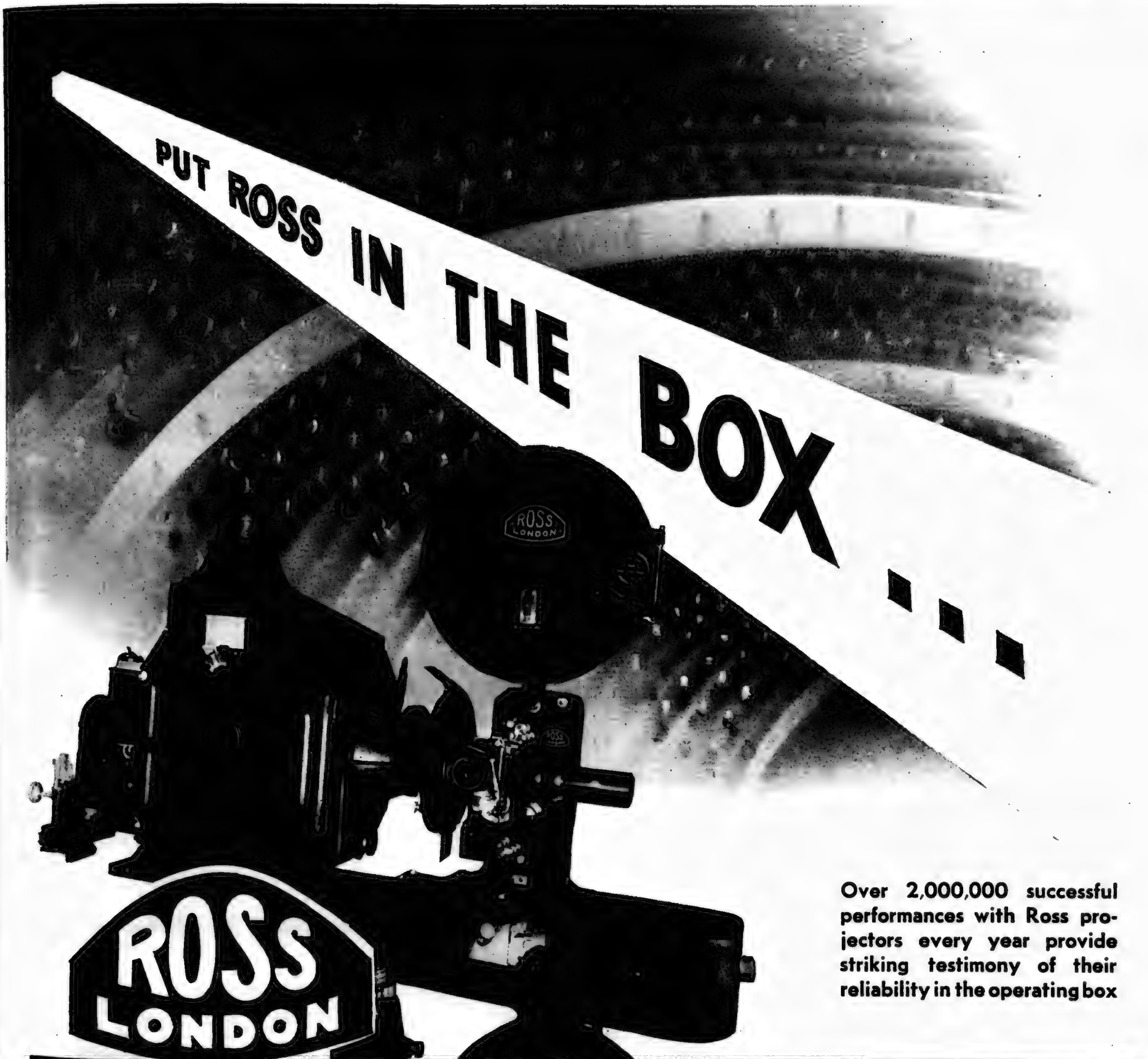

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MANAGEMENT

by THE MANAGER

Make Friends at the Town Hall—They Can be Useful to the Business

HOW well do you know the mayor? The other day I listened in to—or, perhaps, I should say, joined in—a friendly argument between two managers. They are both excellent managers, and conscientious workers, but their views about parochial affairs are poles apart.

One lives locally, and is "Charlie" to everybody at the town hall—from the doorman to the mayor. He is a busy chap, busy with all sorts of good causes and little committees every day. His kinema is the centre of a good many important local events. The other manager lives out of the borough and he is much too busy to bother with local affairs. At least that is what he says.

The topic, I think, is a most interesting subject for discussion. I have my own very strong views on the question of public relationship, tempered, perhaps, by the thought that whatever work of this nature a manager undertakes he has got to find the time to do it.

First, I believe that a close association —friendship if possible—with the titular head of a district, whether mayor or chairman of a council, is of inestimable value to the theatre concerned in a variety of ways. But don't misunderstand me. I do not mean an endless chain of personal appearances on the stage, with interminable speeches by local officials. Generally speaking, I think the civic ceremony at the theatre is a waste of time, and if this were a competition I would award high marks to the manager who was able to retain the town hall friendship and still dodge the speeches in the theatre.

Civic Co-operation

THE value of civic co-operation goes far deeper than that. There are so many ways in which the local authorities can help to make things easier for you, for example, by sympathetic interpretation of the many rules and laws administered by them. The manager who knows the people higher up also finds it so much easier to persuade the council officials to consider tie-ups. Many have been arranged with Food Controllers, Safety First Committees, Savings Committees, Fuel Controllers, the police, and every other department of the local government office.

Often the mayor gives the final decision on such matters. If not, the chairman of the appropriate committee takes his line from the attitude of the mayor.

Then again, there are the civic receptions and formal events in the town, an invitation to which provides the manager with a unique opportunity to meet, personally, an imposing array of potential patrons.

If I were a proprietor I would ask "How does my manager get on with local officials? Does he know the town hall telephone number without looking it up, the name of the mayor, the name of the town clerk, where the food office is, and who is likely to be the mayor next term?"

The alert manager will offer to introduce his chief to the mayor, and probably can ring him up at his private number to arrange an appointment.

Managers' Club

WRITING about arguments and discussions makes one wonder why nothing has been done about a managers' club in the West End of London. In various parts of the country semi-social managers' associations have been organised but I have not heard whether they possess a club-room or a bar where the chaps can have an informal drink or a friendly argument. A formal meeting complete with chairman often becomes a boring affair and the atmosphere does not encourage the members to give voice to what is in their minds. What managers need is a focal point where they can forgather in their off time and talk shop. They like nothing better than to talk about their jobs, and that is a very good thing for the business.

A West End club would not only be appreciated by central London and suburban managers, it would be a boon to provincial managers passing through Town or in London for conferences. It would lead to an exchange of ideas on a far larger scale than at present, and it would give employers— who would, no doubt be honorary members—an opportunity of meeting their managers off the beat, so to speak. They might learn some interesting and surprising things.

It might even be started as a private business proposition by some enterprising manager tired of active management.

British Films too Heavy?

THERE has been a suggestion in an American magazine that British films are too heavy. I do not agree with this entirely, but I have noticed a tendency for our films to become somewhat sombre. At least, that is what my patrons say.

The brightest feature of our British pictures, I feel, has always been the character comedy. The success of "Hue and Cry" shows that our audiences have not changed their taste. But have you noticed the dearth of that peculiarly British form of humour recently?

Not long ago I ran into Frank Pettingell who, in my view, is one of the most popular comedy character actors on the West End stage. I asked why he did not appear in films nowadays and he replied: "To tell you the truth I have never been approached to go on films for years." He wasn't complaining because he makes a very nice living on the legitimate stage, and invariably in successful productions. I cannot believe that there is not a spot for him in British production.

Will Fyffe got the lion's share of the laudatory press notices for "The Brothers," but it is a long time since I have seen him in a film. Why is it that producers do not make more use of the services of Naunton Wayne, Basil Radford, Stanley Holloway, Tom Walls or Ralph Lynn?

Extended Runs

MANAGERS, no doubt, sit back in their chairs and watch with patient interest the battle of giants on the extended-run battlefield. Whether it is to be or not to be is rather out of our province, but we are all somewhat biased and see it according to how it affects us personally in our own particular situations.

The manager of the super first-run house longs for an era of extended runs on popular pictures. Given a run of decent pictures, he is quite sure that his average would show a substantial increase if this policy prevailed.

On the other hand, the fellow responsible for a small suburban house, or a subsequent-run house, visualises that all his prospective patrons will see the cream of the product in the big adjacent kinemas. He thinks that if, ultimately, he is condemned to show nothing but programme pictures the time will soon come when his business will vanish completely. So you see it all depends on the point of view.

Jympson Harman's reference to managers in his *Evening News* article, which started the recent controversy, brought forth a prompt reply from Henry Kerr, and I think he made a pretty good job of the case for the defence.

He said: "To keep patrons queuing unnecessarily is more than a manager dare do. The kinema licence forbids it, and his job would be forfeit immediately if he were so misguided as to follow such a practice. Misguided because it is dishonest; because it is the money in the box-office, not in the purses outside, that matters; because the goodwill of regular patrons is more important than an infantile piece of crooked showmanship which could never succeed."

Ideas from Employees

A CORRESPONDENT very aptly pulls me up concerning my recent appeal to employers to find out what ideas the managers have about improving business. While not disagreeing with me he goes on to say that some managers ought to follow a similar course of action. He considers that many managers underestimate the knowledge of their staff, and do not give them a fair hearing, or, alternatively, don't give them credit for a good idea if they do produce one.

I must confess I hadn't thought of it that way, but it may be so. I have always presumed that managers gave assistants full marks for any assistance in exploitation. So for as usherettes and ordinary attendants are concerned I'm afraid that the only ideas I ever got from them are suggestions about more time off, more money and less work.

Photographs for Publicity

IT is surprising how many managers don't quite know how to make the best use of a photographer after they have hired him. Many a good stunt has been only half sold because the wrong type of picture has been taken. Here are some rule of thumb guides for picture taking of this kind. Your local paper is, naturally, most interested in local people, and their names and addresses, particularly if they are seen with a celebrity. Adjacent local papers will be interested in a picture provided it includes—and this point is most important—a resident from the area served by that particular paper.

A national paper is most interested in pictures with news value or which are unusual.

Your Trade paper is interested in a picture showing you, your staff, and your executives, but it is probably the only paper that is interested. Magazines will consider pictures that do not date.

SHOWMANSHIP

America Sets an Example in Boosting a British Picture

AN interesting brochure, described as a discussion guide, has reached me from America. It is being circulated as an exploitation aid for "Great Expectations." Now, the one thing about this that has intrigued me most is the fact that it is being distributed by the Johnston Office—the Motion Picture Association of America—presumably to educational authorities.

With it is a covering letter, signed by Arthur H. DeBra, director of the M.P.A.'s Community Service Department, and the following is a quote from the opening paragraph:—

"The brochure is a delightful, charming piece of literature in itself. Obviously, it was intended for teachers of English and the social studies, as a guide to class discussion of the photoplay 'Great Expectations.' So I hope you will do two things: read it for your own enjoyment and then see that it gets to a teacher friend."

This, I consider, is a very handsome gesture by the highly respected and influential Association, which represents the American film industry. It also provides an illuminating example of what might be achieved in this country, if we had a central organisation, with a public relations department, representative of the production distribution and exhibiting sides of the business.

The establishment of such an organisation has been urged time and time again by those visionaries who have the best interests of the Trade close to their hearts, and I am sure that most people will agree that it would benefit the Industry as a whole.

A few words about the brochure itself. It reflects great credit upon those members of the Rank Organisation in America who were responsible for its production. Prepared by Max J. Herzburg, Weequahic High School, Newark, N.J., it has been designed to promote classroom discussion on Dickens' works and, of course, the film.

It is profusely illustrated with scenes from the film, and its 12 chapters deal with the story, the author and his writings, various aspects of the film's production, and a variety of suggestions for discussion topics.

*

NATIONAL advertising campaigns are as important to our Trade as they are to other industries. And it is one method by which renters can give valuable aid to the exhibitor.

Shortage of newsprint and the long queues of firms waiting for space to advertise their products have restricted, to a very large extent, the scope for such a campaign in the national newspapers and popular periodicals.

Managers may have noticed that, in spite of the difficulties, M-G-M has launched a campaign starting with "The Beginning or the End" and which is being stepped up for "The Yearling."

An M-G-M communique informs me that the advertisement department, with an open cheque from Leo, has signed long-term contracts with a score of leading periodicals. They include *Illustrated, John Bull, Picturegoer, Woman, The Leader, Picture Post, Woman's Own, Lilliput, The Tatler, Home Notes, Modern Woman, The Sketch, Cavalcade, Britannia and Eve, Picture Show*, and *London Opinion.* An imposing array, with a total circulation reaching some 25,000,000 people.

*

GOOD news for the members of the Company of Showmen, who have been patiently awaiting the arrival of their certificates. The new ones have now been printed and are in the process of being suitably inscribed. If you have not already received the one due to you, then you can expect it within the next few days.

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

G. E. Evans, Plaza, Worthing.
A. H. Rockett, Odeon, Warrington.

Mr. and Mrs. Odeon

"MR. AND MRS. ODEON" is the title of a competition which is being launched from the office of L. B. Fancourt, executive administrator, Northern Controls, Odeon Circuit, and which will be staged at 23 kinemas in that area.

The competition, details of which have been sent to me by Harry Murray, is an extremely novel one, and has been devised to lay emphasis on the Odeon Service.

Entrants are invited to forecast the correct order of popularity of ten listed features of Odeon service, according to the public vote. The winners will receive a fortnight's holiday for two at Llandudno's Hotel Metropole, with first-class rail travel and £15 pocket-money.

This Week's Bright Idea

THE palm for this week's bright idea must surely go to N. F. Comer, Odeon, Taunton. During the circuit's recent drive he decided to use the hoarding alongside the theatre car-park for a special poster display. One section of this was painted to represent a giant push-button, with the words: "To hear full details, push here." An actual push-button was inserted in the hoarding, and when this was pressed it sounded a buzzer in Comer's office.

This was the signal for the playing of a special recording relayed over a loudspeaker concealed in the vicinity of the hoarding.

Conrer had separate recordings made for each week of the month. Here is a sample:—"Odeon calling—Odeon calling—proudly presenting the best in film entertainment. All this week, 'The Razor's Edge,' from the novel by Somerset Maugham, with a superb cast including . . .etc., etc. All next week, Alan Ladd, William Bendix in 'Calcutta,' . . . etc., etc. Don't miss these outstanding films. Thank you for listening. Odeon at your service."

The button, Comer says, was pressed, on an average, a hundred times a day during the first week, and, of course, he had to obtain police permission to run the stunt.

He also arranged a series of eight tie-ups, and local newsboys distributed 1,000 leaflets announcing the gala month.

Eltham Tie-ups

FRANCIS MINDE and his assistant, Ian McEvoy, have arranged several useful tie-ups for recent films at the Odeon, Eltham Hill.

Arrangements were made with the Eltham Dance Studios to feature all the numbers from "Margie." During the evening the bandleader stopped playing to ask if there was a girl named "Margie" in attendance. There were several, and a dance elimination contest followed, the winner and her partner receiving guest tickets to the theatre.

A singing contest for members of the O.N.C.C. was also held, and window displays were negotiated with four music stores.

To boost "White Tie and Tails," four shop-window tie-ups were secured in the main shopping centre. The main tie-up was that with a gentleman's out-

TILL THE CLOUDS ROLL B
KATHRYN GRAYSON
Robin Hood MAY 26TH FOR 6 DAYS

This display van was entered in the Shirley Carnival procession by C. Tierney, the Robin Hood, Hall Green, Birmingham, to advertise TILL THE CLOUDS ROLL BY (M-G-M). The van was hired for the occasion and the display was designed by Tierney and his assistant, J. Hutchin

JOIN AND FLY WITH THE PORTSMOUTH AERO CLUB
ITS A WONDERFUL LIFE
NEXT WEEK
SEE THIS FINE FI AT THE PLAZA and REGENT

Ten thousand people attended the first air display to be held at Portsmouth Airport since the war, and they could not fail to see this 21-ft. banner which W. T. Moffat, Plaza, Southsea, had displayed there as a tie-up for IT'S A WONDERFUL LIFE (RKO-Radio) fitter's, who displayed a white tie and a dress coat. These were supported by thin wires, and between them was suspended a card bearing simply the word "and." Stills and a poster worded "Coming to the Eltham Odeon" completed the display.

A newsvendor co-operated for "A Cage of Nightingales" by exhibiting a poster worded "Something different! French film masterpiece, 'La Cage Aux Rossignols.' Odeon, Eltham Hill, all next week." Twelve directional arrows were also posted.

Exploitation for "Song of the South" primarily appealed to children. Three competitions were held for the O.N.C.C. The competitions were announced in the toy department of a local store, and tie-ups were also made with music and radio dealers. The Eltham Dance Studios again co-operated by plugging the film tunes.

B.B.C. Interviews

EXCELLENT publicity for the theatre was obtained by John Collins, general manager of the Davis Theatre, Croydon, when he was visited by a B.B.C. mobile unit in connection with the "Down Your Way" feature in the Light Programme.

Although the interview with Richard Dimbleby and John Collins was of a personal nature, Collins was able to put over the present "every type of entertainment" policy of the Davis Theatre.

This was very valuable free publicity, considering the countless numbers of people—especially in Croydon—who would be listening-in on the Sunday morning.

Two Neat Displays

TWO neat tie-ups were devised by F. W. Salter, Palladium, Palmers Green, for "It's a Wonderful Life." One in Burton's, the tailors, showed a cut-out of a neatly dressed man with the caption "Burton's wonderful clothes will make it 'A Wonderful Life.'" The other, set in a florist's shop, showed a comic cartoon of a beau in evening dress armed with chocolates and flowers, with the comment: "He's been to see 'It's a Wonderful Life' at the Palladium."

A North London firm of essence manufacturers offered to provide Mr. Salter with perfume for spraying the the theatre—to provide "a wonderful atmosphere" for the picture, and, needless to say, he accepted.

Balham Presentation

WHEN the A.A. Regiment, Royal Fusiliers, Balham's own regiment, took its Colours out of store recently, the ceremonial parade was filmed by the Pathé Gazette and the O.C., Lt.-Col. H. de G. Warter, and his officers were invited to a special screening at the Picture House, attended also by the Mayor and Councillors. Subsequently Manager E. W. Cross presented a copy of the record to the Mayor in his parlour in the presence of the officers.

Pompey Parade

H. J. COURT, Regent, North End, Portsmouth, publicised "The Man Within" by means of vestibule, front-of-house and shop tie-up displays.

A window display at the Portsmouth Gas Company's showrooms featured a large head portrait of the star and credits, the tie-up being, "Satisfy the inner man with gas-cooked food. See 'The Man Within. . . .'"

Informative Brochures

IN his campaign for "Nicholas Nickleby," W. Smith, Odeon, Halifax, had a number of attractive brochures printed, which described the production of the film.

These were mailed, in sealed envelopes, to the headmasters, the Chairman of the Education Committee, the local M.P., Mayor, members of amateur theatrical societies, and other notabilities. The fly-leaf of each brochure was worded, "With the Manager's compliments," and brief details of screening times followed.

In addition, eight local tradesmen displayed framed lobby cards in their windows.

Worthing Preview

A PRE-VIEW of "The Beginning or the End" was arranged by G. E. Evans, Plaza, Worthing, and was attended by the Mayor, councillors, and prominent townsfolk.

In a local weekly the news regarding the flight of 9 Super-Fortresses (part of the Hiroshima and Nagasaki fleet) over Worthing on the Wednesday of screening week was placed alongside the displayed advertisement for the film.

Finally, a prominent position outside the Central Station was the site for a poster announcing: "This is not the *Beginning* or the *End*. This is Worthing *Central* Station. 'The Beginning or the End' is showing at Worthing Plaza."

Edmonton's Beauty Queen

E. C. HURRY, Regal, Edmonton, sponsored a well-varied campaign for "It's a Wonderful Life." The staging of Edmonton's beauty queen competition at the Regent the week before play-date gave Hurry, acting as compère, an excellent opportunity to work in a boost for the film. The final of the competition, held on the Friday, was attended by the lady Mayor of Edmonton and by Derrick De Marney.

Another highlight of the campaign was a tie-up with the local Safety First campaign, in which double-crowns were posted in car-parks and at major road crossings. Three hundred "stickies" were also pasted to trolley-bus and other standards.

Chemists were prevailed upon to display cards worded, "Regret No Films. Suggest You Try the Regal. They are showing 'It's a Wonderful Life.'" This theme was also developed in various ways in tie-ups with greengrocers, public-houses and tobacconists.

Musical Interlude

A MUSICAL interlude for "Night and Day" was staged by E. V. Walls at the Clifton, Great Barr, Birmingham.

Three days before play-date a stage show was presented, in which the film's music was played by Hilda Brent, a well-known Birmingham pianist. At the end of the interlude Walls made an announcement concerning the film, and this was followed by the trailer.

In addition he arranged a tie-up with a local gown shop, which featured night and day attire.

Coal Display

AN interesting theatre show-window display was made by W. E. Case, Picture House, Monmouth, for "Sister Kenny" and "This Modern Age—Coal Crisis."

A large piece of coal was placed in the window with tapes running from it to cards indicating the uses of coal and its by-products. The cards for soap and disinfectants were in turn linked to nursing and medicine as a tie-in with the "Sister Kenny" section of the display.

For "Laughing Lady" Case arranged a tie-up with Woolworth's store, which displayed sheet music together with stills and posters.

"Wonderful" Displays

"IT'S a Wonderful Life" (RKO-Radio) was well publicised in Watford by C. J. Holloway, of the Gaumont, through tie-ups with a number of shops.

Window displays were obtained in a trunk store ("You need have no doubts—like James Stewart in the film: we have the travel goods!"), an electric appliance dealer's ("It's a Wonderful Life with an all-electric kitchen") and a motoring school ("Safety first! 'It's a Wonderful Life'—don't throw it away!"). In each case neat cards carrying the message, flanked by an appropriate still, formed part of an attractive arrangement of goods or store publicity.

Beating the Heat Wave

HOW to beat the heat-wave was demonstrated by Stanley Clamp, of the Cricklewood Queen's. As a boost for RKO-Radio's "It's a Wonderful Life," he organised a contest in which patrons were invited to place in order the essentials for "a wonderful life"—*e.g.*, health, travel, adventure, etc.

With the assistance of the renter's exploitation department and the K.L.M. Royal Dutch Airlines, he was able to offer a free ticket for an air trip to Holland and back.

The presentation ceremony took place in the

This display was designed by a student of a local college, as the result of a tie-up, arranged by D. Mackrell, Playhouse, Dewsbury, for THE RAZOR'S EDGE (20th-Fox)

E. W. Cross, manager of the Balham Picture House, hands to the Mayor of Wandsworth the Pathe Gazette record of the Royal Fusiliers' parade through Balham, when the local regiment's Colours were withdrawn from store where they had been kept during the war

COLONY SCHEME

One of a series of window displays sponsored by M-G-M's publicity department for THE BEGINNING OR THE END, in association with Group-Captain Cheshire's Colonisation Scheme. It was arranged at the London Co-op's Wood Green store. Others appeared at stores in Ilford, Woking and Luton

BENEVOLENT FUND
BEGINNING...
BEGINNING
ALL NEXT WEEK

SHOWMANSHIP—continued

Sheila Sim is making a series of personal appearances as part of Paramount's build-up campaign for DANCING WITH CRIME. She attended the 95th birthday celebrations of a Croydon store and is seen here signing autographs for the staff

theatre, and, despite tropical conditions, the house was packed and queues lined up outside.

Five Card Trick

ANOTHER manager who thought that something unusual had to be done to beat the heat-wave was Rex Rudd, Upper Norwood Rialto, who organised a novel contest.

He cut 16 playing cards showing either three or five pips into three pieces each, and displayed these in frames in various parts of the district. Whoever succeeded in correctly stating which pieces, when rejoined, would form the original cards, won a 25-guinea radio set, presented by local traders.

The competition ran for a month, demanded that all entrants produce half of an admission ticket to the Rialto, and was judged by the editor of the *Norwood News.*

Trade Mark

HOW many people know what is meant by the "sign" which appears on all Somerset Maugham's books? Probably not many, but Maugham fans would recognise it and others would wonder on seeing it. For that reason Keith B. S. Hann incorporated it in his foyer display for "The Razor's Edge," the remainder of the set consisting of renters' special star photos arranged round the outline of the "sign."

Mr. Hann also had tie-ups with a hairdresser, handbag shop and hosier's, who showed samples of their wares similar to those worn by Gene Tierney in the film.

Safe Harbour

IN connection with the screening of "Temptation Harbour" at the Balham Picture House, E. W. Cross secured a tie-up with the Southern Railway on the theme: "Two minds with but a single thought—let the S.R. take you to the harbours of the Continent viâ the Golden Arrow and s.s. *Invicta*—let A.B.C. show you 'Temptation Harbour.'"

Flanking the central panel of this display were wings showing on one side "This is how you will travel" (with photos of Southern amenities) and "This is what you will see" (with stills from the film).

Two of these models were on show, one in a travel agency, the other in the Picture House foyer.

Inexpensive Material

OLD black-out material and a large cut-out head of James Mason were utilised by A. H. Rockett, Odeon, Warrington, for a display in a local store, which was later transferred to the foyer.

Rockett also had a tie-up with a fashion house and another at Burton's, the tailors. Five thousand throwaways were also distributed with a local newspaper called *What's On.*

Well-Balanced Campaign

A WELL-BALANCED campaign was put over by J. E. Browne, Odeon, Yeovil, for "Black Narcissus."

Two tie-ups were arranged with a florist and a bookshop, pictorial quads were posted in villages not normally covered, and bookmarks were utilised by local libraries.

Brochures were circulated to appropriate clubs, hairdressers, shops, etc., and six dozen pages from the *Sunday Pictorial* dealing with the film were enclosed in local papers sold by a newsboy, who carried a double-crown worded: "Read all about it! 'Black Narcissus' at the Odeon."

Courtesy Pays

WITH amusing astuteness, F. W. Salter, of the Palmer's Green Palmadium, persuaded many local traders to join in a sort of "courtesy week" as part of his extensive drive for "The Man Within" (G.F.D.).

He had dozens of 4½-in. x 2½-in. white slips silk-screened in red, with the message: "The Man Within—always at your service," and arranged for them to be stuck on windows all round the district.

Numbered postcards bearing a portrait of Michael Redgrave, backed by details of the film, were distributed in connection with a "lucky draw," in which pairs of nylons were given away.

Wyman's made a special display in their window, but probably the neatest idea of all was operated with the willing aid of young members of the Palmadium Children's Club. With a rubber stamp the youngsters made imitation visiting cards, which they then dropped through hundreds of letter-boxes in the surrounding residential streets.

Pistols for Two

AN attractive display was placed adjacent to the main vestibule cash-desk of the Elephant, Shawlands, by manager Preston Swan, for "Meet Me at Dawn."

A background of trees and foliage was made to cover the whole area of the cash-desk, and on either side were life-size cut-out figures depicting the duel scene from the film. Overhead and intertwined in the foliage was the title of the film in 12-in letters.

A centre display table held two brace of duelling pistols and carried the inscription "Choose Your Weapons—and 'Meet Me at Dawn'"

College Students' Display

AN unusual tie-up was devised by D. Mackrell, of the Playhouse, Dewsbury, in conjunction with the local Municipal Technical College, for "The Razor's Edge."

The tie-up took the following form. Students of the Window-Display class and the School of Art were informed four weeks prior to playdate that they were to design a display to advertise both the College and film. They were told that the best design submitted would be produced and displayed in the lobby of the Playhouse.

The winning display comprised a life-size model dressed as a schoolmaster, surrounded by stills from the film and copies of the Technical College prospectus, and a showcard bearing the slogan, "The keenness to study reflects a keenness to succeed—as keen as 'The Razor's Edge.'"

Port Talbot Man-Hunt

A MAN-HUNT was run by M. Lewis, of the Regent, Taibach, Port Talbot, in conjunction with the local Press, for "This Modern Age—Scotland Yard."

The public were invited to trace the "Man from Scotland Yard." The clue to his identity was that he spoke with a dialect foreign to those parts. The man, who paraded Port Talbot streets, had to be challenged with this phrase: "Are you from the Yard?" Those successful in the hunt received guest tickets to the theatre.

Apart from this, recruits and staff of the Police College at Bryncethin were invited to a matinée performance, together with the chairman of the local magistrates' bench. A circular letter was also sent to all police-stations in the South Wales area.

Colchester Campaign

L. W. PINNEY, Colchester Playhouse, secured two window displays for "Till the Clouds Roll By." The first, a tie-up with a music-shop, featured multi-coloured backgrounds with the film's songs set out in front.

The other was a tie-up with the local Savings Committee on the occasion of the opening of their new sales centre. A third tie-up was effected at a dance at which Dutch sportsmen visiting the town were present, and these were invited to attend a performance of the film.

Winston's Visit

IN his publicity for "Black Narcissus," J. B. Hawke, of the Odeon, Ayr, took advantage of Winston Churchill's visit to the town to receive the Freedom of Ayr.

He decorated the outside of the theatre with bunting and dressed the canopy with the following wording: "To-day's attraction—Rt. Hon. W. Churchill—All next week, 'Black Narcissus.'"

Three weeks prior to screening he ran an article in the local press regarding Ayr making history by running "Black Narcissus" concurrent. with the world première in London.

Tie-ups were also made with florists and book-shops.

Sword of Damocles

THE title of "Suspense" gave G. Ray, Regent, Bradford, an inspiration for a novel foyer display. According to Ray the most suspenseful thing he could think of was the hanging of the sword over the head of Damocles. So he obtained a roman sword and suspended it by a fine thread from the ceiling with the point directed over a chair placed beneath. A framed card alongside the chair read: "The Sword of Dionysius hung over Damocles suspended by a single hair. As Damocles said, the *Suspense* is terrific!"

As a teaser stunt, daggers were fastened to all doors and at other suitable vantage points, with a slip of paper beneath each one bearing the one word—"Suspense."

Other Credits

J. A. DAVIDSON, Carlton, Liverpool ("A Stolen Life"); H. J. Court, Regent, Portsmouth ("Coal Crisis"); Henry Kerr, Odeon, Balham (Spring Drive); Keith Hann, Odeon-Astorial, Old Kent Road ("Black Narcissus"; C. Simmonds, Coliseum, Litherland ("Enchanted Forest"); Mark Freeman, Odeon, Edgware Road (April Drive); F. G. Burton, Palace Aberdeen ("The Razor's Edge"); George Black, Regent, Newtown ("The Way to the Stars"); T. S. Aldworth ("School for Secrets"); C. Lloyd Davies, Gaumont, Wolverhampton ("How Green Was My Valley"); J. S. G. Philcox, Odeon, Twickenham ("Symphonie Fantastique").

The Showman

MUSIC

by JACK COURTNAY

B.B.C. Organ to Close for Alterations

THE B.B.C. theatre organ closes down on July 16 for ten weeks while structural alterations are being carried out. Sandy McPherson is booked for Edinburgh and Belfast, staying at each place for two weeks. He will broadcast and make recordings during his visits, and on the conclusion of the tour he is going to Canada for a six weeks' holiday.

Sandy believes that broadcasting and conditions will be much improved when the alterations are completed.

Jack Helyer, who has been presiding at the 14-rank 4-manual Conacher at the Odeon Nottingham, for the past 14 years, must be well on the way to creating a record in long-term engagements.

But if all his interludes are as cleverly thought out and put over as was his "Contrast" on the occasion of my recent visit, it would not surprise me if this happy combination were not to last another 14 years.

"Annie Laurie" was his motif, and with consummate skill he transformed the old ballad into a waltz, mazurka, tango and march. He then proceeded to swing it, added a ghostly atmosphere and married her to "Colonel Bogey." I almost forgot to mention, however, the fact that he also gave a piano rendition as a student of the "Maiden's Prayer" might play it.

As an encore he accompanied the Gigli record "Ave Maria," which provided a good contrast.

Jack informs me that his latest composition, "A Little Overture," will be given its first broadcast by the Midland Light Orchestra on July 23.

When a cleaner found a piece of music among the seats of the Gaumont, Derby, Roy Bentley was more than somewhat intrigued. It was a new waltz, entitled "Silverene," by an unknown composer, and Roy decided to feature it the following week—a stunt which not only created local interest, but got him a good national Press.

Stanley Smith, of the Regal, Great Yarmouth, has also been earning the praise of his patrons and Press alike by featuring a song entitled "Down Yarmouth Way," written and composed by a young Yarmouth resident, Miss Daisy Field.

The lilting swing of the number proved very popular with patrons, and Stan has received many requests for more of the local product.

TECHNICAL

Maintenance Simplified by Accessibility of G.B.-Kalee "21" Amplifiers

SIMPLICITY in circuit design, accessibility of components and wiring and the principle of unit construction, which assures neatness in the general layout, are features of the G.B.-Kalee "21" sound system.

The projector and soundhead have already been fully described in the May issue of the IDEAL KINE., but the following is the first detailed technical description of the amplifier assemblies to be published.

All units of the "21" amplifier chain are built on 20 in. wide cadmium-plated flat panels for mounting in the vertical plane.

Voltage Amplifier

The voltage amplifier, type 52, is assembled on a 20-in. by 9-in. panel. All valves and components are on the front face, with connecting terminals projecting through to the back, where all the wiring is arranged in one plane.

Schematically, and in total number of components, the circuit is extremely simple and comprises three valves, resistance capacity coupled. There is no input or output transformer, and apart from the three valves and valve-holders there are only the requisite coupling and decoupling resistances and condensers. H.T. and heater supplies are obtained from the main rack.

The input valve is a pentode, 6J7G or equivalent. The others are triodes, 6J5G or equivalent. The disc input is taken to the second stage and the tone control unit is electrically in the grid circuit of the third stage. Degenerative feedback is applied to the last two stages.

The tone control, type 113, gives independent control of bass and treble response.

This amplifier is housed in a wall mounting case which is carried on a hinged frame. Access to the valves is obtained by removing the detachable cover, and the back of the panel is reached by swinging the panel on its hinges.

The complete unit measures 26 in. high by 10 in. wide by 6 in. deep.

Single Channel

When only one amplifier is used the components of the control panel are the main fader (volume control), the changeover switch, and the film, disc, microphone switch.

The photo cells are linked to this unit by coaxial cables, and the changeover switch connects either the left or right-hand cell through to the grid of the input valve.

The changeover is noiseless, and the method permits adjustments to the soundhead not in use without interference with the programme.

Duplicated Channel

When two or three voltage amplifiers are used each of the small control panels carries an "emergency" switch, a film, disc, microphone switch and a transformer stepping down to a 500-ohm line.

In the event of a failure the emergency switch cuts out the defective amplifier and connects the photo-cell output direct to the other amplifier.

In this emergency condition changeover is effected on the emergency switch and not on the exciter lamps. Any necessary repair work can therefore be carried out at leisure, without interference with the programme.

The 500 ohm output lines are connected to a separate main volume control unit which also carries the changeover switch. Remote control units enable changeover or variation in volume level to be effected from operating positions.

H.T. and heater supplies are obtained from the main power supply panel, but when two or more amplifiers are used, it is obtained from a separate supply unit, mounted on the rack. There is provision for metering the anode current of each amplifier and for emergency, H.T. and heater supplies.

Power Amplifier

The power amplifier, type 51, comprises three stages, a power output of 30 watts being obtained from four 6L6G tetrodes in parallel push-pull. Degenerative feedback is applied over the complete amplifier from output to input.

The first stage is a pentode 6J7G or equivalent. This is resistance capacity coupled to the second stage, a triode, 6J5G or equivalent, working as a phase inverter. This phase inverter valve has fixed value of anode and cathode resistance, the circuit employed being one that eliminates the undesirable feature of manual balancing.

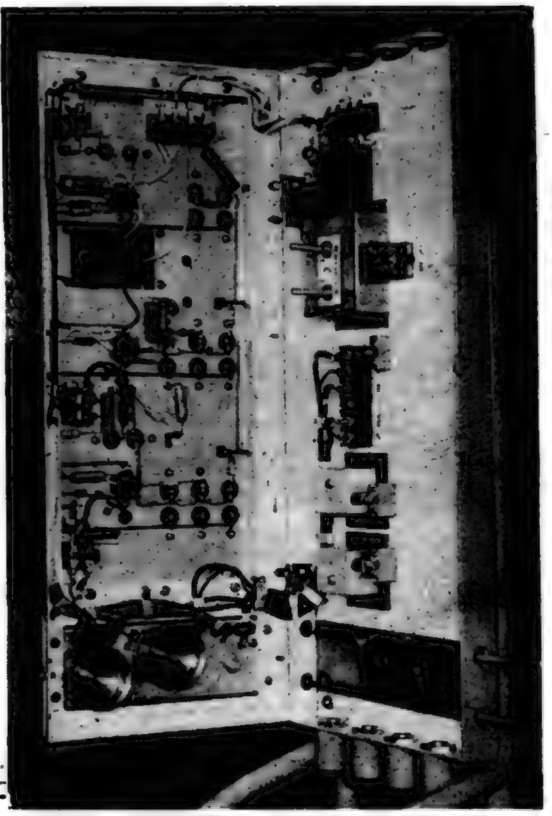
The inverter stage is in turn resistance capacity coupled to the output stage. On full output there is less than 1½ per cent. of total harmonic distortion.

Bias to all stages is obtained by the voltage drop across resistances in the cathode circuits of the individual valves. Except for the output transformer there is no iron-cored component on the panel. H.T. and heater current are obtained from a separate panel, the type 54 power supply unit.

When the amplifier forms part of a single amplifier channel it is mounted in a cabinet-type rack which also houses a power supply panel, a meter panel, two exciter rectifier panels, a dividing network and a connection panel.

A dual channel is housed in two

(*Continued on page* 30)



VOLTAGE AMPLIFIER

A view of the G.B.-Kalee "21" type 52 voltage amplifier with the hinged panel opened to reveal how the wiring and components are neatly arranged in one plane. The circuit is extremely simple, comprising three valves—an input pentode, 6J7G, and two 6J5G triodes—resistance capacity coupled. Degenerative feedback is applied to the last two stages

RCA SOUND SYSTEM

POOL CARBONS

Observation Window

GEVACOLOUR NEGATIVES SOON

LARGE quantities of positive stock of the colour process which Gevaert have been developing for some time are being marketed in France, according to Tom Williamson. It is being used, he said, for prints made from Agfacolor negatives.

The process, he points out, is not, as has been suggested, identical with Agfacolor; under the name of Gevacolour it had, in fact, reached a fair state of perfection before the war.

Unfortunately, although its chemical basis is totally different from that of the German process, certain of the Agfa patents prevented the process being marketed at the time. These patents are, of course, now available.

The system differs from Agfacolor also in being of the negative-positive type—in other words, the negative appears in reversed colours as well as reversed densities. In this respect it resembles rather Anscocolor.

WORK is proceeding actively on a suitable negative, and also on a duping stock. The latter is, of course, an essential to commercial marketing of the stock. It should not be long before both these films are available.

In the meantime, the number of Agfacolor negatives already available on the Continent for which a printing material is needed provide a ready-made market for the positive stock.

Unfortunately, the capacity of the Belgian plant, large though it is, will for a considerable time restrict the output of the new process.

THE views on the question of licences and wages for operators expressed by Maden Holt, ex-operator, of Bacup (June 12 issue), have brought forth a rejoinder from a Hertfordshire projectionist, who gives his name and address, but prefers to remain anonymous for personal reasons.

Holt, he says, is way off the beam

(*Continued on page* 30)

UVA

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OBSERVATION WINDOW—Continued

if he considers that present wage standards, particularly those for seconds and juniors, are good. "I would not let my love for the job," he continues, "blind my judgment into saying that my wages are all right."

THE shortage of operators, he considers, is due to poor wages, and in support of this he quotes the recent case, reported in the KINE., of a northern projectionist reinstated in the capacity of "chief" at the handsome salary of £4 10s. per week.

"I think to most fellows like myself, supposedly classed as technicians, it sounds like hollow mockery," he continues. "If licensing will improve our pay and status, then let the powers-that-be get on with it."

BACK from his holiday trip to America and Canada, Teddy Lyons, joint managing director of G.B.-Kalee, told me that he considers there is a good market for British equipment in Canada and even in the States.

"Our prices cannot compete with those for equipments made in Canada or America, but there is a high regard in both countries for British goods," he said. There is plenty of money there and if the equipment is good the potential buyer is prepared to pay the price.

The new G.B.-Kalee "21" has not yet reached the States, Lyons told me, but the company is investigating the possibility of setting up a sales organisation there.

THE reception accorded the "21" in Canada has exceeded the company's "wildest dreams," he said. One Winnipeg exhibitor ordered two on sight before they had been put through their paces.

The first two "21s" will be installed in Toronto. It is hoped to have 48 installed in Canada by the end of the year, and 200 have been earmarked for Canadian Odeons.

Present production rate is 30 twin machines a month. It is expected that this will be stepped up to 80 by October, the ultimate target being 250 a month.

NEWS of G.B.-Kalee's new chair design will be announced shortly, Lyons told me.

First deliveries from the company's new Doncaster factory will be made available in September, providing supplies of covering material are sanctioned by the Board of Trade.

There is plenty of raw cotton in the country, but there is a bottleneck in the production of spun cotton, and this is likely to cause delay in deliveries.

The new chair will probably have an aluminium standard, with coverings of mohair velvet.

W. G. ALTRIA.

G.B.-Kalee "21" Amplifiers
Continued

cabinet type racks. Normally the two racks are placed close together to facilitate the wiring, but if the shape of the operating enclosure dictates such a course, they may be separated by any desired distance.

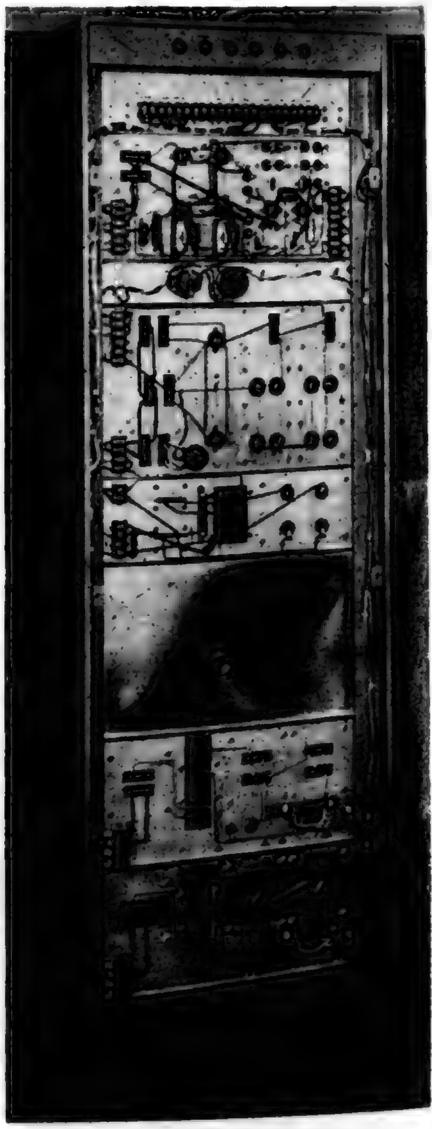
Each rack contains a complete amplifier channel, comprising input panel carrying the necessary transformer to terminate the low impedance input line, power amplifier, meter panel and power supply panel. On one rack is a control panel which selects the channel to be used. The racks are completed by other panels containing exciter rectifier, dividing network, and voltage amplifier necessary to the function of a complete equipment.

Power Supply

Two different types of power supply units are available. They are basically similar, and are assembled on the same size cadmium-plated panel, 20 in. wide by 12 in. high.

Two hard thermionic rectifiers of the 5U4G type are employed, but the valve-holders are so wired that when the valves are inserted the anodes are strapped together. Each valve therefore behaves as a half-wave rectifier, working together as a full-wave rectifier. Provided pairs of the same type are used it is permissible to use 5U4G, U52, 5X4G or 5V4G valves.

The type 54 is intended solely for operation from 50- or 60-cycle supplies and the 104 is primarily intended for operation from 25 cycle, but can be employed universally for 25-, 30-, 40-, 50- or 60-cycle supplies.



The G.B.-Kalee "21" power amplifier rack

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., June 26 and Wed., July 2

Thursday

Bonnie Scotland

(*M-G-M*)

Own Theatre. **10.30 a.m.**
Cast: Stan Laurel, Oliver Hardy, June Lang, William Janney, Anne Gray, David Torrence. **Director:** James W. Horne.

Reissue of the comedy originally shown in 1935. Stan and Ollie return to Scotland to claim an inheritance that doesn't materialise. Going to a tailor's shop that turns out to be a recruiting office, they eventually find themselves on very active service in India without knowing in the slightest what it is all about.

The Big Heart

(*20th Century-Fox*)

Century Theatre, Soho Square.
10.30 a.m. and 2.30 p.m.
Cast: Maureen O'Hara, John Payne, Edmund Gwenn, Natalie Wood. **Director:** George Seaton.

Story of an eccentric old man who gets employment in a New York department store to impersonate Santa Claus at Christmas time.

He is befriended by a little girl whose mother, a young widow, is essentially practical and deprecates children being filled with legendary stories.

Another friend the little girl makes is a young man who lives in the same building as her mother. Jealousy at the store results in the old man being certified insane, and the highlight of the film is said to be a court session at which the old man tries to prove that he really is Santa Claus.

Duel in the Sun

(*Pathe*)

Palace Theatre. **2.30 p.m.**
Cast: Jennifer Jones, Joseph Cotton, Gregory Peck, Lionel Barrymore, Herbert Marshall, Lillian Gish, Walter Huston, Charles Bickford. **Director:** King Vidor.

Period Western photographed in Technicolor. Pearl Chavez, daughter of a southern aristocrat and an Indian dancer, comes to Spanish Bit, a Texas cattle empire of the 1880s. The bitter rivalry between the McCanles brothers for Pearl's affections and the feud between Senator McCanles and the railroad company wanting to cross his land is unfolded in this Selznick melodrama.

The Cheat's Last Throw

(*Columbia*)

Own Theatre. **2.30 p.m.**

Friday

They Made Me a Fugitive

(*Warner*)

Warner Theatre. **10.45 a.m.**
Cast: Sally Gray, Trevor Howard, Griffith Jones, Rene Ray, Mary Merrall, Vida Hope, Ballard Berkeley **Director:** Cavalcanti.

Produced by Alliance at Riverside Studios, this is a topical thriller about black market intrigue and violence in London's Soho.

Trevor Howard portrays an ex-R.A.F. officer who turns to crime in his search for excitement, is "framed" for manslaughter, and is aided by Sally Gray when he escapes from prison and is sought both by police and gangsters.

Griffith Jones portrays a "spiv" and gang chief.

Beneath Starry Skies

(*Columbia*)

Own Theatre. **2.30 p.m.**

Tuesday

Pursued (*Warner*)

Studio One. **10.30 a.m.**
Cast: Teresa Wright, Robert Mitchum, Judith Anderson, Dean Jagger, Alan Hale, John Rodney. **Director:** Raoul Walsh.

Full-scale Western—the second production for Warner's from United States Pictures—set in the period of the Spanish-American war.

It tells the life story of Jeb Rand, who from boyhood is haunted by the presence of an unknown avenger and who marries Thorley Callum knowing that she is intent on killing him for the shooting of her brother.

John Rodney makes his film début in this picture.

The Great Promise

(*Eros*)

Hammer Theatre. **11 a.m.**
Cast: Abraham Sofaer, Alexander Sarner, Dan Lustig, Ahuva Ginegari, Shafrira Zakkay. **Director:** Josef Leytes.

Human melodrama in which members of the Jewish Brigade from Palestine bring news of the Promised Land to the few survivors of a Nazi concentration camp. The young soldier who is a farmer at home tells of his last leave; a tale of the children of Palestine, life in a communal settlement, and the care of parentless refugees from war-torn Europe.

Wednesday

Daybreak (*G.F.D.*)

Studio One. **10.30 a.m.**
Cast: Eric Portman, Ann Todd, Maxwell Reed, Edward Rigby, Bill Rowbotham, Jane Hylton, Eliot Makeham, Margaret Withers. **Director:** Compton Bennett.

Based on a play by Monckton Hoffe, this Sydney Box production tells an unusual story, set amid the waterfront of the lower Thames.

It concerns the lives of three people, a London waif, played by Ann Todd, a barge-owner, played by Eric Portman, and a Scandinavian seaman, Maxwell Reed.

Befriended by the barge-owner the waif settles down to a life of hope and fulfilment when the Scandinavian intervenes and a love triangle ensues

Jack Carson, Robert Hutton, Martha Vickers and Janis Paige in LOVE AND LEARN, the Warner comedy with music, to be Trade shown on Tuesday, July 8, at Studio One, at 10.30 a.m.

PEOPLE

V. Churchill Rejoins S.M. Circuit—Tom Walton Retires

V. G. CHURCHILL has rejoined his old circuit—S.M. Super Cinemas—as assistant publicity manager under Mr. Walshaw. After a wide experience in the entertainment world he joined the Southan Morris organisation in 1943 and managed theatres in Croydon, Wallington, Hayes, Brighton, Hemel Hempstead, Camberwell, and Raynes Park.

Mr. Churchill is a member of the KINE. Company of Showmen and was the first independent manager to win an award on the resumption of the competition after the war. He was also a prizewinner in United Artists' "Fifth Chair" competition.

TOM WALTON, who has been manager of the Ritz, Wigan, Lancs, biggest kinema in Lancashire, since September, 1939, has retired. He has been associated with the entertainment business for 52 years, learning the film business with Seaton's travelling kinema. He has appeared on the stage as a comedian. He has been managing kinemas for 30 years.

ALEC REID has been transferred from the Plaza, Southfield, to the Coliseum, Ilford. He is a member of the KINE. Company of Showmen and won the December monthly award last year.

R DAVIES-BEYNON has recently taken over management of the Classic, Eastbourne, from A. Hale. Davies-Beynon has been with the Classic circuit for several years, was at Portsmouth during the war, and has held office in the Portsmouth branch of the C.E.A.

HARRY METCALFE, for the past nine years manager of the Queen's, Hartlepool, has been appointed manager of the Empire Variety Theatre, West Hartlepool, both concerns being owned by the same company.

Mr. Metcalfe takes the place of M. LANCASTER, who is now manager of the Empire, Glasgow.

Assistant manager at the Broadway, Eccles, Lancs, DON VINCENT was married at Eccles Parish Church last week to Miss Thelma Kendrick, 12, Dauntesy Avenue, Pendlebury, his best man being H. Clayton-Nutt, manager of the Broadway.

F. J. CLARK, manager of the Grand, Huddersfield, Yorks, reports the arrival of a new addition to his family—a son, born on June 16. Mr. and Mrs. Clark now have a son and a daughter.

G. FISHWICK has relinquished the management of A.B.C.'s Public Hall, Carlisle, to take over at the Palace in the same town, which is owned by the Macnaughton Vaudeville Circuit.

After 12 years as secretary with the Odeon, Rhyl, Mrs. M. SHEPHERD has resigned her position to join her husband in the management of a local guest house, of which they are proprietors.

The management of the Scala Kinema, Oldfield Park, Bath, has been taken over from SIDNEY INKERMAN DANIELLS by WILLIAM EDWARD HOLDAM.

Mr. Daniells, who has been temporary manager at the Scala, has now returned to his former position with the same company at Devizes. Mr. Holdan has previously been a manager at Coventry, Hoylake and Dorking.

"Birth of a Baby" Queues

Though there are signs of an improvement, business in theatres and kinemas around the West End has been suffering as a result of the heat wave.

There have been exceptions, of course, most remarkable being the Tatler, Charing Cross Road, where "Birth of a Baby" has been arousing such interest that it has been practically impossible to get into the theatre.

Indications are that the picture will have an extended run as all records for this theatre have already been broken and attendances are still on the increase.

The show is packed out at every performance with long queues outside.

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SITUATIONS VACANT

MANAGER required for medium-sized kinema (London area); must be experienced and knowledge of publicity; good prospects.—Applications treated in strict confidence, stating full particulars and salary required, T., Box 216, Kinematograph Weekly.

YOUNG Man wanted as Assistant to Manager, small West End kinema: experience not essential; references must bear strictest investigation.—N., Box 260, Kinematograph Weekly.

OPERATOR required, R.A.F. station, Thorney Island, Hants; comfortable position; accommodation found.—Apply Manager.

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KEEN, energetic young Manager (32) of good appearance desires change; experienced all branches, large and small kinemas; at present managing on South Coast; go anywhere; willing to accept relief.—K., Box 257, Kinematograph Weekly.

GENERAL Manager or Supervisor, kinemas or theatres; free; interested in any theatre management; anywhere; willing to go overseas; highest references as a controller of theatres and increaser of business.—Offers, J., Box 256, Kinematograph Weekly.

MANAGERIAL position required by young man with all-round experience; London or Southern Counties.—H., Box 255, Kinematograph Weekly.

CHIEF Operator requires position, Yorkshire area; fully experienced; young, energetic; refs. supplied.—P., Box 262, Kinematograph Weekly.

CIRCUIT Manager of over 20 years' acknowledged ability seeks engagement with independent exhibitor. With experience and enthusiasm which should be advantageous.—Mac. C., Box 250, Kinematograph Weekly.

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YOUNG Man (24), ex-R.A.F., would like to learn house management, with view to permanent position; must be in or around London.—Raymond J. Forbes, 75, Selbourne Road, Southgate, N.14.

ORGANIST requires engagement; Compton three- or four-manual preferred. —L., Box 258, Kinematograph Weekly.

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ORGANIST has 60 complete Slide Interludes for sale; offers.—Ritz Cinema, Huddersfield.

FOR Sale. Ramsgate, attractive freehold Apartment House, overlooking sea; close to sands, sea and shops; comprising 15 rooms; converted into five flats; fully furnished, incl. office furniture, three Libraco bookcases; also tools and material for carpenter work; garden, double garage; bargain, £10,000 or offer; vacant possession.—O., Box 261, Kinematograph Weekly.

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16-mm. MOBILE Kinema; almost new "Ampro"; genuine bargain; also pair Ross 5¾-in. projection lenses, £4.—F., Box 253, Kinematograph Weekly.

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NORMAN WILCOX, of 61a, London Street, Norwich (Tel.: 21743), offers the following Dance Hall and Skating Rink, consisting of the freehold property, Hammond electric organ, Steinway grand piano, 350 pairs of skates, tables and chairs, for sale; floor space 100 ft. by 35 ft., with lounge, buffet bar and grand stand, microphone with four loudspeakers, stage lights, modern lighting, heated throughout by gas radiators; is an excellent proposition; this business is situated in a leading Norfolk seaside resort; there is no competition and there is an all-the year round turnover; only genuine clients with the available cash need apply. PS.126.

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ARTHUR WATTS

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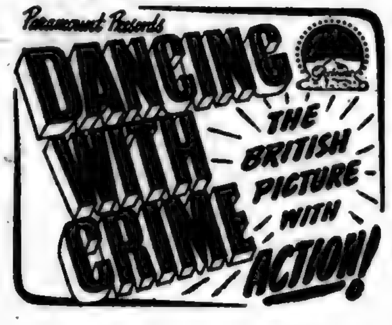

TRADE SCREENINGS IN THE PROVINCES

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DATE.		TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
				BIRMINGHAM.			
Tues., July	1	10.30 a.m.	Scala	The Loves of Joanna Godden	G.F.D.	Googie Withers	A
,, ,,	1	10.30 a.m.	Futurist	Dear Ruth	Paramount	William Holden	A
Wed., ,,	2	10.30 a.m.	Scala	Blind Spot	Columbia	Chester Morris	A
,, ,,	2	10.30 a.m.	Futurist	The Rich Full Life	M-G-M	Elizabeth Taylor	U
Thur., ,,	3	10.30 a.m.	Scala	The Big Heart	20th Century-Fox	Maureen O'Hara	U
,, ,,	3	10.30 a.m.	Futurist	The Fabulous Dorseys	United Artists	Dorsey Brothers	U
Fri., ,,	4	10.30 a.m.	Futurist	Monte Cristo's Revenge	Columbia	Louis Hayward	A
,, ,,	4	10.30 a.m.	Scala	Frieda	G.F.D.	David Farrar	A
				BRISTOL.			
Tues., July	1	10.30 a.m.	News Theatre	The Loves of Joanna Godden	G.F.D.	Googie Withers	A
Fri., ,,	4	10.30 a.m.	News Theatre	Frieda	G.F.D.	David Farrar	A
				CARDIFF.			
Tues., July	1	10.30 a.m.	Olympia	The Romance of Rosy Ridge	M-G-M	Van Johnson	U
,, ,,	1	10.45 a.m.	Empire	Out California Way	British Lion	Monte Hale	U
,, ,,	1	10.45 a.m.	Park Hall	So Ends Our Night (Reissue)	International	Glenn Ford	A
,, ,,	1	10.45 a.m.	Odeon	The Loves of Joanna Godden	G.F.D.	Googie Withers	A
,, ,,	1	10.45 a.m.	Capitol	Dear Ruth	Paramount	William Holden	A
Wed., ,,	2	11 a.m.	Park Hall	The Fabulous Dorseys	United Artists	Dorsey Brothers	U
Thur., ,,	3	11 a.m.	Park Hall	The Mad Hatter	United Artists	Bonita Granville	U
Fri., ,,	4	10.45 a.m.	Park Hall	Black Memory	Ambassador	Michael Medwin	A
,, ,,	4	10.45 a.m.	Odeon	Frieda	G.F.D.	David Farrar	A
,, ,,	4	10.45 a m.	Capitol	The Big Heart	20th Century-Fox	Maureen O'Hara	U
				GLASGOW.			
Tues., July	1	10.30 a.m.	Playhouse	Monte Cristo's Revenge	Columbia	Louis Hayward	A
,, ,,	1	10.45 a.m.	Picture House	The Loves of Joanna Godden	G.F.D.	Googie Withers	A
,, ,,	1	11 a.m. & 2.30 p.m.	Own Theatre	The Big Heart	20th Century-Fox	Maureen O'Hara	U
Wed., ,,	2	10.45 a.m.	Cosmo	Panique	British Lion	Michel Simon	A
,, ,,	2	10.45 a.m.	La Scala	Bulldog Drummond at Bay	Columbia	Ron Randell	A
Thur., ,,	3	10.45 a.m.	Playhouse	Dear Ruth	Paramount	William Holden	A
Fri., ,,	4	10.45 a.m.	Cosmo	The Romance of Rosy Ridge	M-G-M.	Van Johnson	U
,, ,,	4	10.30 a.m.	La Scala	Paula	Columbia	Glenn Ford	A
,, ,,	4	10.45 a.m.	New Savoy	Frieda	G.F.D.	David Farrar	A
,, ,,	4	10.45 a.m.	Green's Playhouse	So Ends Our Night (Reissue)	International	Glenn Ford	A
				LEEDS.			
Tues., July	1	10.45 a.m.	Tower	Millie's Daughter	Columbia	Gladys George	A
,, ,,	1	10.45 a.m.	Scala	The Loves of Joanna Godden	G.F.D.	Googie Withers	A
Wed., ,,	2	10.45 a.m.	Tower	Blind Spot	Columbia	Chester Morris	A
Thur., ,,	3	10.30 a.m.	Ritz	The Romance of Rosy Ridge	M-G-M.	Van Johnson	U
,, ,,	3	10.45 a.m.	Tower	The Millerson Case	Columbia	Warner Baxter	A
Fri., ,,	4	10.30 a.m.	Tower	Paula	Columbia	Glenn Ford	A
,, ,,	4	10.45 a.m.	Scala	Frieda	G.F.D.	David Farrar	A
,, ,,	4	10.30 a.m.	Ritz	Dear Ruth	Paramount	William Holden	A
				LIVERPOOL.			
Tues., July	1	10.45 a.m.	Scala	Blind Spot	Columbia	Chester Morris	A
,, ,,	1	10.30 a.m.	Trocadero	The Loves of Joanna Godden	G.F.D.	Googie Withers	A
,, ,,	1	10.45 a.m.	Futurist	The Mad Hatter	United Artists	Bonita Granville	U
Wed., ,,	2	10.30 a.m.	Forum	The Romance of Rosy Ridge	M-G-M.	Van Johnson	U
,, ,,	2	10.45 a.m.	Scala	Bulldog Drummond at Bay	Columbia	Ron Randell	A
Thur., ,,	3	10.30 a.m.	Scala	Paula	Columbia	Glenn Ford	A
Fri., ,,	4	10.45 a.m.	Palais de Luxe	Panique	British Lion	Michel Simon	A
,, ,,	4	10.45 a.m.	Scala	The Millerson Case	Columbia	Warner Baxter	A
,, ,,	4	10.30 a.m.	Trocadero	Frieda	G.F.D.	David Farrar	A
,, ,,	4	10.45 a.m.	Majestic	Dear Ruth	Paramount	William Holden	A
,, ,,	4	11 a.m.	Own Theatre	Bob, Son of Battle	20th Century-Fox	Lon McCallister	A
,, ,,	4	10.45 a.m.	Futurist	The Fabulous Dorseys	United Artists	Dorsey Brothers	U
				MANCHESTER.			
Tues., July	1	10.45 a.m.	New Oxford	Web of Danger	British Lion	Adele Mara	U
,, ,,	1	10.45 a.m.	Theatre Royal	Blind Spot	Columbia	Chester Morris	A
,, ,,	1	10.45 a.m.	Deansgate P.H.	The Loves of Joanna Godden	G.F.D.	Googie Withers	A
,, ,,	1	10.45 a.m.	Gaiety	The Fabulous Dorseys	United Artists	Dorsey Brothers	U
Wed., ,,	2	10.30 a.m.	New Oxford	Monte Cristo's Revenge	Columbia	Louis Hayward	A
,, ,,	2	10.45 a.m.	Theatre Royal	Dear Ruth	Paramount	William Holden	A
Thur., ,,	3	10.45 a.m.	Gaiety	Bulldog Drummond at Bay	Columbia	Ron Randell	A
,, ,,	3	10.45 a.m.	Oxford St.	Bob, Son of Battle	20th Century-Fox	Lon McCallister	A
,, ,,	3	10.45 a.m.	Deansgate P.H.	Down Cuba Way	G.F.D.	Joan Fulton	U
Fri., ,,	4	10.45 a.m.	Oxford	Frieda	G.F.D.	David Farrar	A
,, ,,	4	10.45 a.m.	Gaiety	The Mad Hatter	United Artists	Bonita Granville	U
				NEWCASTLE.			
Tues., July	1	10.45 a.m.	Essoldo	Web of Danger	British Lion	Adele Mara	U
,, ,,	1	10.30 a.m.	Pavilion	The Loves of Joanna Godden	G.F.D.	Googie Withers	A
,, ,,	1	10.30 a.m. & 3 p.m.	Own Theatre	Bob, Son of Battle	20th Century-Fox	Lon McCallister	A
Wed., ,,	2	10.30 a.m.	Grainger	The Romance of Rosy Ridge	M-G-M	Van Johnson	U
,, ,,	2	10.45 a.m.	Essoldo	Millie's Daughter	Columbia	Gladys George	A
,, ,,	2	10.30 a.m.	Stoll	Dear Ruth	Paramount	William Holden	A
Thur., ,,	3	10.30 a.m.	Haymarket	The Well-Digger's Daughter	British Lion	Raimu	A
,, ,,	3	10.30 a.m.	Essoldo	Monte Cristo's Revenge	Columbia	Louis Hayward	A
Fri., ,,	4	10.30 a.m.	Haymarket	Panique	British Lion	Michel Simon	A
,, ,,	4	10.45 a.m.	Essoldo	Bulldog Drummond at Bay	Columbia	Ron Randell	A
,, ,,	4	10.30 a.m.	Pavilion	Frieda	G.F.D.	David Farrar	A
				NOTTINGHAM.			
Tues., July	1	10.45 a.m.	Carlton	Web of Danger	British Lion	Adele Mara	U
,, ,,	1	10.30 a.m.	Scala	The Perils of Pauline	Paramount	Betty Hutton	U
,, ,,	1	10.45 a.m.	Elite	The Loves of Joanna Godden	G.F.D.	Googie Withers	A
Fri., ,,	4	10.30 a.m.	Elite	The Well-Digger's Daughter	British Lion	Raimu	A
,, ,,	4	10.45 a.m.	Scala	Frieda	G.F.D.	David Farrar	A
				SHEFFIELD.			
Tues., July	1	10.45 a.m.	Hippodrome	Web of Danger	British Lion	Adele Mara	U
,, ,,	1	10.30 a.m.	Gaumont	The Loves of Joanna Godden	G.F.D.	Googie Withers	A
Wed., ,,	2	10.30 a.m.	Cinema House	Moss Rose	20th Century-Fox	Peggy Cummins	A
Fri., ,,	4	10.30 a.m.	Gaumont	Frieda	G.F.D.	David Farrar	A
,, ,,	4	10.30 a.m.	Union St.	The Big Heart	20th Century-Fox	Maureen O'Hara	U

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SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB-STANDARD FILM

COMMERCIAL, CULTURAL AND INDUSTRIAL REVIEW

VOL. 2. NO. 13 JUNE 26, 1947 PRICE SIXPENCE

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with "Acro Batty" • 9 mins. • "U"

◆

BAD MAN OF BRIMSTONE (Wallace Beery, Virginia Bruce, Dennis O'Keefe) • 88 mins. • "A"
with "Movie Pests" • 10 mins. • "U"
and "Phantoms Incorporated" • 17 mins. • "A"

◆

THREE MEN IN WHITE (Van Johnson, Lionel Barrymore, Ava Gardner) • 85 mins. • "U"
with "How to Sleep" • 10 mins. • "U"
and "Patrolling the Ether" • 20 mins. • "U"

◆

LADY BE GOOD (Ann Sothern, Robert Young, Eleanor Powell, Red Skelton) • 111 mins. • "U"
with "Pete Smith's Scrap Book" • 9 mins. • "U"

◆

WHISTLING IN BROOKLYN (Red Skelton) • 87 mins. • "A"
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SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB - STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOLUME 2 JUNE 26, 1947 NUMBER 13

Secrets of Film Strip Production
See Page xi

C.W.S. to Make Shorts for Labour Party

"FLASHES" TO PUT OVER PROPAGANDA

SHORT instructionals, designed on entertaining lines, and illustrating how to hold a public meeting, what not to do when electioneering and how to canvass for votes, etc., are to form part of the Labour Party's publicity campaign, which was approved at the recent Margate Conference.

The planning and production of these 16-mm. films will be in the hands of the National Film Association, Transport House, London—which represents the film interests of the Labour Party, the Trades Union Congress and the Co-operative Wholesale Society. George Wynn, of the C.W.S. Film Unit, will be in charge of the programme.

"These short films, running to between 3 min. and 5 min. each, will be on the lines of the fuel and food flashes seen in 35-mm. kinemas," an official of the Labour Party told SUB-STANDARD FILM. "We intend to make them as entertaining as possible to put over the different messages," he added.

"They are being designed for inclusion in the film programmes sent out by the C.W.S.," he continued. "Samples will be made and tested before the entire production programme is put into full swing."

"One difficulty we are up against," he said, "is the relative heavy expense of these shorts. But we are hoping to get a larger financial allocation for the project."

No meeting of the National Film Association has been held since the Margate Conference, but unofficial discussions have taken place for the C.W.S. to handle this side of the publicity campaign.

Educationals Close Gap Between Pupils

The classroom film enables the teacher to close the gap between the bright pupil and the dull one, according to William A. Ewen, deputy headmaster of the Demonstration School, Aberdeen Training Centre. Speaking to Aberdeen Business and Professional Club recently, Mr. Ewen stressed that point as one of the chief values of the use of films in school.

Teachers Form Federation of School Film Societies

WILL ENSURE PRODUCT OF VISUAL AIDS COMMITTEES IS USED WIDELY

Special to "Sub-Standard Film"

TEACHERS' film groups throughout the country will soon have their own advisory organisation in full swing. At a meeting of representatives of school film societies at the Institute of Education late last month, the constitution of the Federation of School Film Societies was drawn up and approved.

Detailing the objects of the new Federation to "Sub-Standard Film," the chairman, Frank E. Farley, who is also secretary of the London Schools Film Society, said that it will operate as the first point of a triangular arrangement to further the use of films as a medium in education.

The overall picture, he said, is the Ministry of Education's National Committee to decide what is wanted in visual aids material, the Preparation and Production Committee to supply those needs and then the Federation of School Film Societies to help the teacher and to ensure that the material produced by the two committees is used as widely as possible.

"We have a nucleus membership of about 30 film groups from main provincial cities," he said, "but we anticipate a much larger membership. When we get into our stride we will encourage the formation of further groups."

Executive to Meet

The formation of the Federation was the outcome of a suggestion made at an exploratory meeting sponsored by the L.S.F.S. last February. This was followed by a second meeting in Birmingham on April 19 and on May 17 the constitution was finalised.

Secretary of the Federation is B. E. Gillett, of Birmingham, the address of Mr. Farley, the chairman, is 50, Ashwood Crescent, Woolwich.

A meeting of the executive of the Federation, of which Alfred Curry, secretary of the Leeds Educational Film Society, is a member, is to be held in London on July 12.

In the 16-mm. field the Ontario Censor Board examined 672 films during the past 12 months

Of these 633 were approved in their original state.

TAX CONCESSION ON PROJECTORS WILL AID SCHOOLS

DURING the Committee stage of the Finance Bill, Glenvil Hall, the Financial Secretary to the Treasury, accepted an amendment to exempt from the purchase tax the 16-mm. kinematograph projector.

This, he said, would help educational advancement in the schools. The concession, he added, would cost the Treasury £100.000.

A large manufacturer of 16-mm. projectors told SUB-STANDARD FILM that at a meeting of the Kinematograph Manufacturers' Association on June 19, no instruction was available concerning the dropping of the tax on immediate sales. It was expected in the near future.

The present rate of purchase tax, he added, operates in the region of 25 per cent.

CLERGY PLAN TO EXPAND SCOPE OF SCREEN IN CHURCHES

IMMEDIATE plans for the revival of production of religious films, the invasion of Dawn Trust into the equipment field and a marked interest by organisations of all denominations in the power of the film as a teaching medium, indicate that the churches are making preparations to use 16-mm. on a much wider scale. And everything points to late autumn or early winter as the beginning of the season for this drive. By that time Religious Films—one of the companies of the Rank Organisation—hopes to have three new pictures ready for distribution, and Dawn Trust—hitherto a library for users of religious films—plans to have its new Dawn projector off the assembly lines.

Outlining the plans of Religious Films to revive its pre-war production activities, Major Evans, secretary of the company, told SUB-STANDARD FILM that shooting on three story films was due to start in late July or early August. Two of the three subjects—each of which will possess strong teaching qualities—will be dialogue, and the third will be a combination of documentary, commentary and dialogue. They are to be made by G.H.W. Productions—the producing body of Religious Films—at the Gate Studios, Elstree.

Each subject will run to between 20 min. and 30 min. screen time. The titles are:—

"Ruth," described as a sweet love story, which counterblasts against narrow racial pride. It is a story of simple family life contrasted with the aftermath of war.

"The Wedding Feast" is a faithful presentation of the Parable (Matt. xxii and Luke xiv). The weakness of making excuses to justify disobedience is brought out strongly.

"The Burden Bearer," the documentary with dialogue, will be shorter in length than the other two and will make Biblical phrases come to life.

Distribution will be handled by Religious Films from its Golders Green office, where a library is in operation.

Dawn "Master" Makes its Bow

An ideal projector for all purposes, is the claim of the Rev. Brian Hessian, of Dawn Trust, who demonstrated his organisation's new Dawn projector at a recent exhibition of religious teaching media. "It is the result," he said, "of Anglo-French co-operation and, basically, it is the post-war Oehmichen machine made by the Office General de la Cinematographie Française."

Many of the modifications to the projector have been designed by

Continued on page xiv

SUB-STANDARD FILM
Supplement to
KINEMATOGRAPH WEEKLY
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JOINT EDITORS
A. L. CARTER : CONNERY CHAPPELL
ASSISTANT EDITOR: HARRY WHITE

Straight Off the Reel

ONE of the biggest brakes on the progress of the film as a teaching medium in schools—the high price of projectors—has been eased by the Government with its decision to drop purchase tax on these machines. This move will tend to place the equipment within the reach of every educational body—for apart from the immediate result of lower prices of new stock, it will slash the inflated selling figures of second-hand machines.

THAT'S one snag remedied, but there are many others which must be swept away equally as quickly if visual-aided education is to be given its head. F. B. Griffin, secretary of the Northern Counties Children's Cinema Council, points to a number in his annual report. Late arrival of films from libraries, bad prints and hold-ups on spare parts for projectors, he contends, are some of the factors which will jeopardise the use of the film in the classroom. It would be a great tragedy if the impetus given to the use of visual aids during the last two years is wasted by matters such as these, which, after all, amount purely to carelessness in one direction or another.

A HEARTY welcome to the Federation of School Film Societies. The substandard Industry, coupled with the educational profession, has seen the birth of many societies, committees, bodies and groups, but none deserves better success than this latest addition to our organisations; because it stands to help the man who's got to do the job—the teacher.

AS Frank Farley, its chairman, states in the story of its formation, which appears on the front news page of this issue, it will form a triangular arrangement with the two Visual Aids Committees. This has been needed for a long time, for although the teacher has been represented on the National Committee purely to express his requirements, there has been no central guiding body to help him out with his classroom problems. We predict a very bright future for the Federation.

FOLLOWING closely on the offer by the Board of Trade to support the overseas distribution of privately sponsored films, the two schemes for increasing the circulation of this type of subject, promoted by the Gaumont-British library (details on page xv), will give added incentive to industrialists to advertise their wares by means of the motion picture. The important question which sponsorers ask when deciding on a film campaign, " Where do I show them ? " will be a little easier to answer in future. They can be assured of a definite audience for their prestige or advertising films. The schemes will benefit sponsor and producer alike.

A DAY BECOMES TEN MINUTES —WITH A GOOD SCRIPT

Careful Selection of Material is Essential in the Production of a Civic Film

CONDENSING the events of 24 hours into ten minutes of screen time raises a number of considerations. Material selection; continuity; dramatic effect—these and many other problems were encountered by John Monkman, Pathe producer, while making " The Fireman " for British Instructional Films' classroom series. Teachers and educationalists who may be planning to make their own civic films will find some useful hints in his experiences.

By John Monkman

MOST civic subjects offer abundant material for transcription to the screen, and it is in this large amount of available matter that the producer of a film finds one of his biggest problems—how to cover the entire story in an easy-to-follow manner within the time limit of about ten minutes. Condensing material calls for many considerations in the preparation of the script.

The approach to the film treatment for " The Fireman "—one of the civic films I was engaged on recently—required very careful analysis in scripting, not only because of the technicalities of the subject, but because of its obvious dramatic content. The treatment, therefore, was prepared with the dramatic situation as the pivotal point.

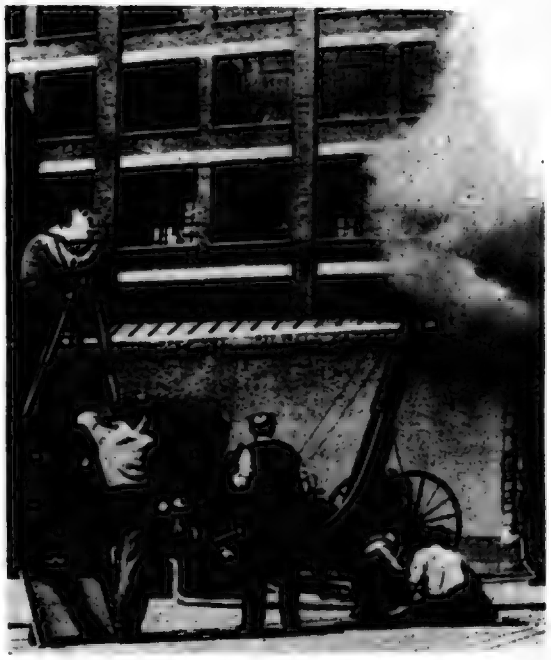
Having defined our intention—namely, to show a day in the life of a fireman, which in itself did not appear to be a complicated assignment, we encountered our first difficulty in that a fireman is part of a unit, and each appliance or fire engine in a station has a team of four or five men. During a fire all the appliance teams become one smooth running unit.

Thus, it was obvious that if we dealt with a day in the life of one man only we would be presenting an inaccurate picture. The method of overcoming this difficulty was by emphasising a particular fireman periodically in the general framework of the whole film.

Solution in Three Sequences

The next major considerations for the main body of the material were : The type and site of the station to be filmed—a representative building was required; the fireman's periods of duty and the duties involved, including drills, lectures, care and cleaning of the station, appliances, hoses, escape apparatus; and how he goes into action on a fire call, the speed of getting to the incident and what he does on arrival. In all, this presented a comprehensive list to be condensed into ten minutes' screen time. We found the solution with the following treatment, constructed in three sequences, as follows :—

The opening sequence dealt with introductory shots of the station's location; its relationship to busy main streets; the arrival of a fireman for his 24-hour duty period; the roll-call in the station yard with both incoming and outgoing watches on parade; the take-over in the watch room by incoming duty man and the remainder of firemen, after checking breathing apparatus, on parade for general duties.



John Monkman, in pullover, Reginald Cavender, cameraman, George Stevens, chief cameraman, and Alan Hall, assistant cameraman, on location work for THE FIREMAN

In the second sequence we showed these men carrying out their duties—some on vehicles and gear maintenance and others on cleaning brasswork, washing floors, cleaning the appliance bays, recreation and mess room. From an indication of the time by a clock we dissolved through to the afternoon period and showed the men at drills in the station yard, with life-saving, hook-ladder and turntable ladder.

Dramatic Effects

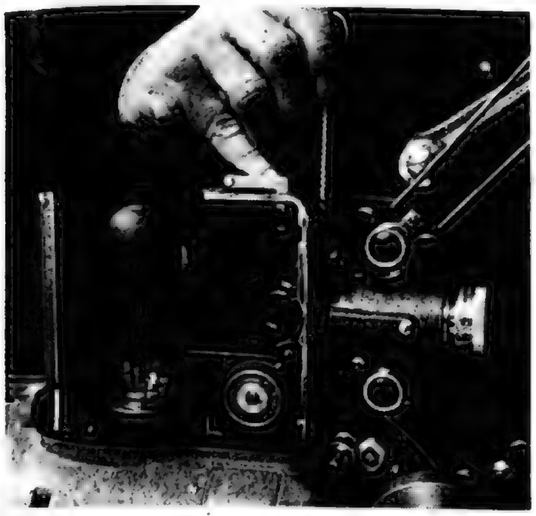
The third and final sequence was devoted to an alarm call and a fire in a warehouse. This is the dramatic situation called for in our general treatment. We showed in detail the speed of a call-out from the time of the alarm registration in the watch-room panel. The sequence depicts the vehicles leaving the station, the drive through the streets, the arrival and action at the scene of the fire and finishes with the return of the appliances to the station and the checking of apparatus ready for another alarm.

In this last sequence, the dramatic content was given full play. For instance, the majority of shots covering the drive through the streets were taken with the camera mounted behind the driver on the last of the three vehicles, permitting a full view of the other appliances speeding through the traffic, the buildings receding and police holding up traffic for right of way. The total effect gained produces a sense of urgency which it is necessary to press home even to the extent of getting the child to identify himself as a member of the fire team speeding through the streets.

It was necessary to introduce this powerful treatment as the film was designed for juveniles of age groups between 9 years and 14 years.

NOW'S THE TIME TO CHECK OVER YOUR PROJECTOR

with R. HOWARD CRICKS



WITH the closing of schools and factories for the summer holidays over the next few weeks, teachers and instructors will want to give their visual aid equipment a thorough check-up. Here, on a 16-mm. Ampro supplied by J. Frank Brockliss, R. HOWARD CRICKS *shows you what to look for on the projector and gives some useful hints for its maintenance.*

1. The gate should be kept scrupulously clean, free from emulsion which adheres to the runners, and fluff which mars the edges of the aperture. The best thing for cleaning the gate is a small brush.

2. The lens needs regular cleaning—although it should never be taken apart for this or any other purpose. Never use methylated spirit or carbon tetrachloride on a bloomed lens; first brush off the dust with a camel-hair brush, then polish with the special lens tissues or soft tissue paper.

3. The quality of sound will be impaired if the optical system is dirty. A pipe cleaner is the best thing to get at the tiny lenses, but make sure you don't scratch it with the wire core.

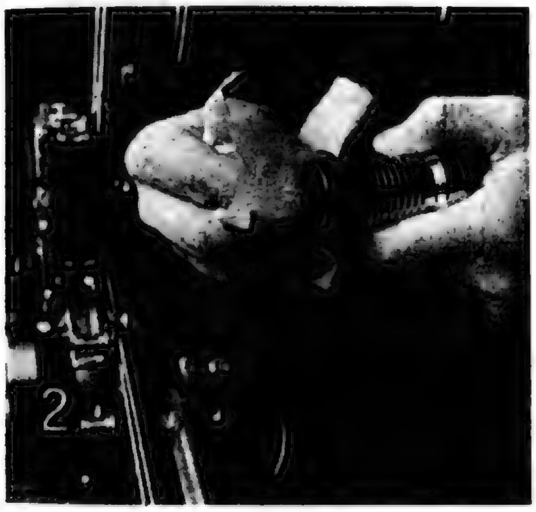
4. The contacts of the pre-focus lamp holder are hardly adequate for the load they have to carry. Arcing may occur if there is a large deposit of dirt—which may result in the lamp becoming welded to the holder. If the contacts look dirty, clean them up or replace the holder.

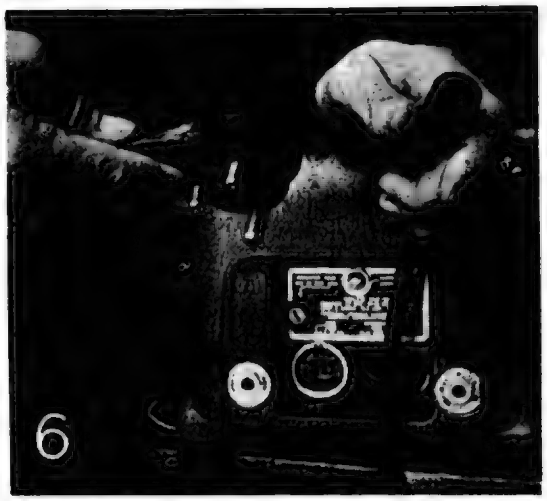
5. Uneven running of the projector, and consequent "wows" in the sound, may be due to kinks or bad joins in spring belts. Remake the join or buy a new belt. Variations in speed may also be due to the perishing of a rubber driving belt.

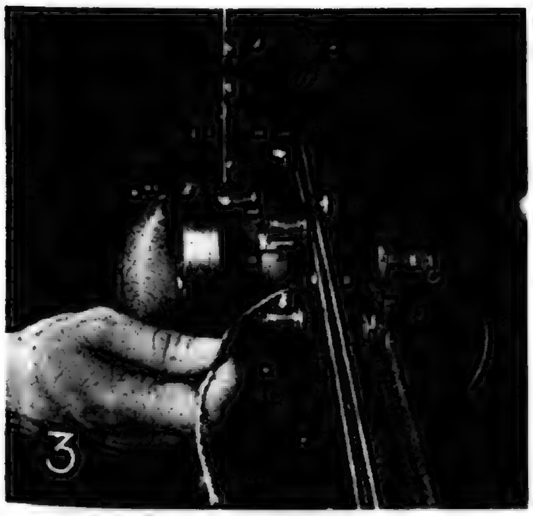
6. Flexible leads and plugs that will withstand constant handling have not yet been made. This illustrates a common fault; The casing of the cabtyre flex is not properly gripped by the plug, consequently the cable frays and will eventually break. Refit the plug, making sure that the casing is firmly gripped.

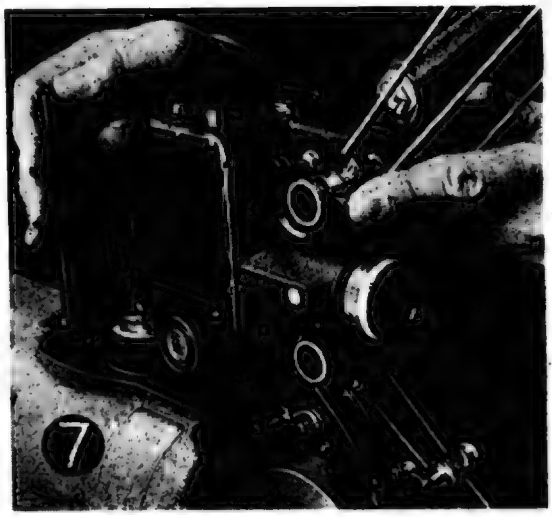
7. Now is an opportunity for returning the machine to the factory should any major repairs be needed. Has the picture been unsteady, or have you had particular trouble with film damage? Possibly the claw mechanism is worn and needs replacement. Remember the claw frame oscillates 86,400 times (or in some machines double that) every hour the machine is running. Damaged film may also be due to worn sprocket rollers. Examine them to see that they are clearing the sprocket teeth and make sure the sound drum is turning freely.

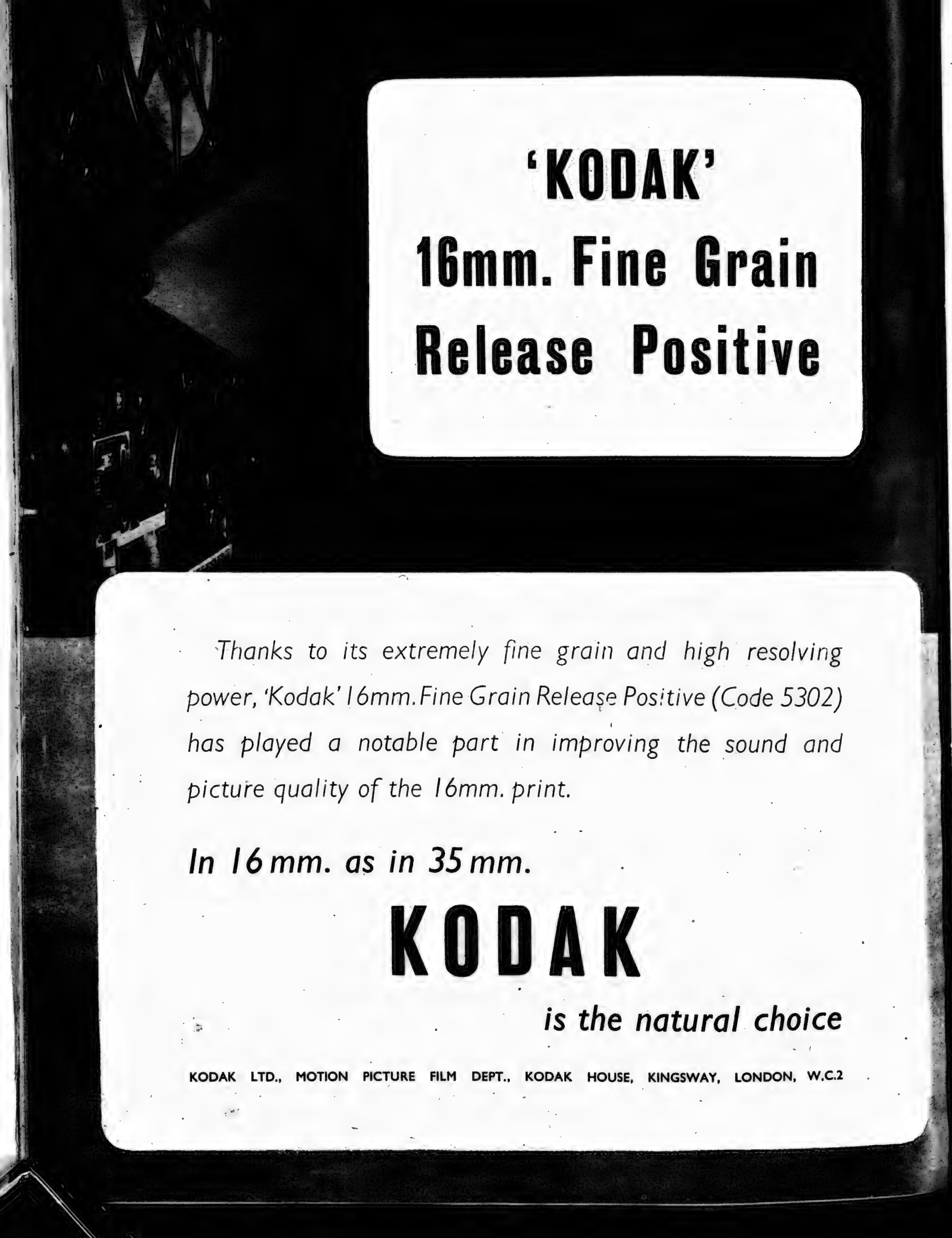
8. Although the modern amplifier is an exceedingly reliable piece of apparatus, it needs occasional attention. Get your local radio engineer to test the valves—a new valve may make quite an improvement in the sound. When removing valves from their sockets, grip the base of the valve, and not the glass











'KODAK'

16mm. Fine Grain Release Positive

Thanks to its extremely fine grain and high resolving power, 'Kodak' 16mm. Fine Grain Release Positive (Code 5302) has played a notable part in improving the sound and picture quality of the 16mm. print.

In 16 mm. as in 35 mm.

KODAK

is the natural choice

KODAK LTD., MOTION PICTURE FILM DEPT., KODAK HOUSE, KINGSWAY, LONDON, W.C.2

Thomas Hodge's

AMERICAN REEL

AN evaluation service of visual material for use in Christian Missions and educational institutions in foreign countries is offered by the World's Sunday School Association in New York in cooperation with the Religious Film Association. Sixteen-mm. sound and silent films, slides and filmstrips will be reviewed by representatives of different countries, missionaries on leave and foreign nationals living temporarily in New York and then despatched for use in their respective countries.

United Nations' Film Chief

Jean Benoit Levy, director of films and visual information for U.N., has appointed William H. Welles as U.N.'s film chief. Mr. Welles, formerly film chief of U.N.R.R.A., succeeds Marion Dix, who has taken a U.N. film post at New Delhi, India.

Stimulating Travel

James Fitzpatrick, producer of M-G-M's Fitzpatrick Travel Talks, is to open up a number of new travel agencies. Sixteen-mm. sound prints of his Travel Talks will be available in all the offices of his new company, so that intending travellers can see something of the places they would like to visit before making a definite decision.

March of Time on 16-mm.

March of Time is making films suitable for educational purposes available on 16-mm. A new 16-mm. division will rent or lease these specials.

Scripts Free of Charge

Dr. George F. Zook, president of the American Council on Education, has revealed that 50 scripts for a series of educational films in world geography have been completed and are available to all film producers without charge. In addition to the geography scripts, film materials are also being prepared in democracy, mathematics, art and music. Louis De Rochemont, formerly March of Time producer, now with 20th Century-Fox, has completed arrangements with United World Films for the production of 86 short colour films in geography.

Duty-Free Educationals

William Farr, senior counsellor for films in the mass media division of U.N.E.S.C.O., reported in Washington that U.N.E.S.C.O. officials are now working on a scheme to permit duty-free importation of films into all countries which have signed the convention of educational, scientific and cultural films.

A School's Requirements

According to the American Council of Education the minimum projector equipment essential to a school is:—One 16-mm. sound projector and one film-strip projector for every 200 students; one 2 x 2 and one 3¼ x 4 slide projector for every 400 students.

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Shorts from the States

The many people concerned with sub-standard are interested in . . . the New York store which is to offer the first 2,500 16-mm. sound projectors from a new company at £63 each . . . Wanamaker's, of Philadelphia, which is staging lunch-hour film shows of sports events in its departmental store . . . the "hot" 16-mm. prints which the F.B.I. are investigating for the Allied Non-theatrical Film Association . . . Cathedral Films' new series on 16-mm. "Hymns of the Church," which are being sold at £2 10s. each . . . an investigation by local theatre exhibitors into alleged unfair competition from sub-standard shows in churches and schools in New York.

COMMERCIAL

This Device Will Burglar-Proof Your Van

By WILLIAM ALTRIA

of "Kine. Weekly's" Service Section

NEARLY every mobile exhibitor has cause to feel concerned over the safety of his van when he goes out on a "job." Parked down a side turning—or in a closed-in space—the vehicle is a great temptation to the sneak-thief while the show is running, but you can't be everywhere at the same time.

It probably contains spares or sundry equipment which, in these days of high prices and shortages, is valued at astronomical figures. Up till now there has not been a really fool-proof answer to this problem of safeguarding the unattended van and its contents.

But it looks as if this problem may be lifted from the over-burdened shoulders of exhibitors by a new device I saw demonstrated recently. It is a gadget which, when installed in a vehicle, provides 100 per cent. protection against the sneak-thief.

The unit, developed over a period of years by E. R. Mountstephen, managing director of Burgot Alarms, specialists in anti-burglar devices, will give audible warning if an unauthorised person attempts to enter the vehicle in which it is installed. The method of warning, yet to be decided upon in consultation with the police, will probably be by klaxon horn or police whistle.

The prototype demonstrated was fitted to a private car. The system is controlled by an ingenious type of key and switch, which can be fitted in any convenient position. On the demonstration car it was fitted on the bonnet panel next to the driving seat door. Only the key for the particular installation will switch the system off, and if any person tries to use a skeleton key, bent wire or other device in an effort to get inside the car, the alarm would be sounded automatically.

No matter what method is used to gain entry, either through the doors, windscreen, windows—even if the glass can be broken—or roof, the alarm will be set off. A wheel cannot be taken off nor can the car be towed away without the audible warning being given. Even the luggage boot is protected.

Should the driver leave a door unfastened or window open, a buzzer in the interior of the car will remind him to close them as soon as he gets out of the car.

The price, Mr. Mountstephen estimated, would be under £20.

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PUTNEY STUDIOS TO BE ENLARGED

"Sciendoc's" Programme

The Putney studios of Scientific and Documentary Films—the producing division of United Film Productions—are being reconstructed. When the present modernisation scheme is finished, "Sciendoc" will have two stages, one 73 ft. by 52 ft. by 22 ft. high and the other 48 ft. by 37 ft., for its stepped-up programme of educational, medical and advertising films.

This season's shooting schedule consists of five more in the Handicraft series for distribution in 16-mm. stock. They will be sent out complete with teacher's notes.

"Guilty Lies the Head," a social-problem film, is in the hands of the editor, and is due for completion shortly. The film will have a running time of approximately 66 minutes.

United Film Productions associated itself with Scientific and Documentary Films in August, 1946.

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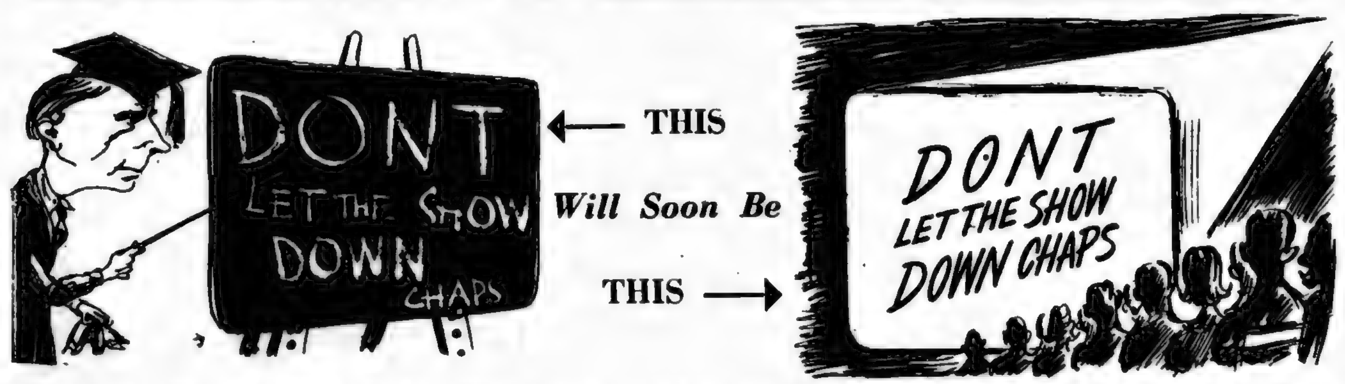
Two Exhibitors Pack Up Mobile Shows

Two important exhibitors called a halt to their 16-mm. activities during the last month.

The Century Mobile circuit, operated by Granada, was called off the road late last month, but R. Wilder, the company's 16-mm. chief, said they may be recommissioned for the winter season.

Lack of comfort, difficulty of controlling halls, the high rate of entertainment tax, competition and a preference by young people for the big town entertainments were the five reasons given by Coun. H. Simpson for his withdrawal from 16-mm. entertainment shows.



"DON'T Let the Show Down, Chaps," last month's SUB-STANDARD FILM article illustrating the pitfalls to be avoided when putting on a village show, is to form the subject of a film. It is to be made by Clive Patmore, of Clive Patmore Screen Services, Ilford—the showman who gave the original "lessons"—for equipment dealers.

The objects of the film are two-fold. It is to take the form of a demonstration film for sound or silent projectors, which will, at the same time, contain useful hints on the running of a show. The film will run to approximately 500 ft., with sound, and is to be shot in monochrome.

Clive Patmore and his partner, Herbert Pritchard, will appear in the film to demonstrate the major slips to be avoided when staging a one-night stand. Many of the points illustrated in the SUB-STANDARD FILM article will form the basis of larger sequences in the film version.

Scripting on the subject has started, and locations are being selected. It is hoped to have the finished film ready for showing by the winter season.

Mr. Patmore has received a great deal of correspondence in connection with the hints on show running given in the article.

The latest company to find them of value is the Radiant Manufacturing Co., of Chicago—screen specialists. They have written asking, "Have you any pictures of how you put on your shows. We would like to publish them in our house organ."

The Month's NEWS in Sharp FOCUS

The neat auditorium layout and projection port arrangement of the Starling Cinema at Dereham, which, as reported in an earlier issue, is used by G. M. Starling for charity shows

UNITED NATIONS DECIDES FILM PROGRAMME: OXFORD TO HAVE A NEW "STATIC": SILENTS WANTED

REPORTING to the United Nations Film Board at its May meeting in New York, M. Benoit Levy, director of the executive office of the Board, said that plans for the production of a list of 14 films were well advanced. They will be allocated to member nations for production, and at least one title is to be allotted to Great Britain.

The Board consists of representatives of different U.N. agencies—such as U.N.E.S.C.O., the International Bank and the World Health Organisation — and has been established to co-ordinate the visual information activities of member nations.

It was agreed also to take joint action in the preparation of international lists of educational and instructional films.

Inman Acquires a Circuit

Inman Mobile Cinemas, of Dumfries, has purchased the circuit of six halls formerly operated by Galloway Cinemas. These halls are spread over a wide area, there being about 60 miles between the farthest apart (Gatehouse-of-Fleet in Kirkcudbrightshire and Portpatrick in Wigtownshire).

The company's mobile units cover an area of some 1,500-2,000 square miles.

The new circuit will be under the direction of Miss J. M. Rennie. The company has now removed to larger premises in Anderson's Chambers, 34, Great King Street, Dumfries.

Documentary Union

The formation of a World Union of Documentary was decided upon by a meeting of documentary film producers at the Brussels Film Festival on June 8 and 9. Its objects will be to further the international production and use of documentary films.

Prague, in 1948, has been scheduled for the first congress of the new organisation.

British representatives at the Brussels meeting were: Edgar Anstey, Ralph Bond, John Grierson, Paul Rotha and Basil Wright.

Hicks Previews Kinema

When Orton Hicks, director of Loew's International department, visited Oxford recently he was given a preview of a new static 16-mm. kinema built at Middle Barton by James E. Smith.

The new kinema is of modern design and construction throughout. It is the first of its kind in the Oxford area and is due to be opened shortly.

Mr. Hicks, who was on a tour of 16-mm. activities in this country, told Mr. Smith that in M-G-M's opinion, 16-mm. kinemas would supersede the mobile outfits in large, centrally situated, villages.

Sports on the Screen

Kemsley Newspapers included an all-sports 16-mm. film show in the World's Sports Pageant at the Kelvin Hall, Glasgow, last month. The hall used for the shows had a seating capacity of 350, and it was filled to capacity for each session.

Among the films shown were the international at Wembley, which also included coaching for boys, the Dynamos match in Glasgow last year (both pictures were made by Pathe), a G.B. Instructional on P.T., and an American football and English rugger film entitled "Some Like It Rough."

The shows lasted about 25 minutes each and were given five times a day.

Projectors for Hospitals

Among the recent contracts completed by Sound Film Services, of Charles Street, Cardiff, was the entire furnishing of 16-mm. rural kinemas for Cinema Liaison.

This called for twin (modified) Bell Howell G.B.-H.16 projectors with 1,000-watt lamps and wide-range dual speaker sound systems, 12-ft. screens, stage curtains and "nesting" chairs.

Sound Film Services has sold its entire allocation of B.T.H. 301's for 1947 and started a waiting list for 1948. It is hoped to start deliveries of Bell and Howell and Ampro projectors in October.

Installations of sound film equipment are in hand for schools, churches and hospitals from the Orkneys to the Scillies. They include Bell and Howell Filmosounds for Pembrokeshire Education Authority, B.T.-H. 301's for Carmarthenshire and Glamorgan Education Authorities and a G.B. for Breconshire.

Special installations include modified G.B.-H.16 with wide range dual speaker system in St. Paul's Church, Swansea.

Seaside in Colour

Torquay Corporation is to consider the production of a 16-mm. sound film in colour illustrating the amenities of Torquay and district. It is suggested that contributions towards the cost of the film—estimated to be £1,000—should be invited from business and other organisations in Torquay.

Shortages Prevent Progress

There is a big demand for silent films, but owing to shortages of stock it is not possible to increase the number of prints to meet the consistent requests from borrowers.

This is revealed in the annual report of the Imperial Institute, which states that only 2,000 silent films are stored in the Central Film Library out of a total collection of 11,000 prints. The overall number of prints circulated in 1946 was 86,239.

Exhibition Shows

A feature of the "Enterprise—Scotland 1947" Exhibition, to be held in Edinburgh during August and September, will be 16-mm. film shows operated by the Scottish Information Office, Edinburgh.

The subjects to be screened will be selected from films produced for Scottish Government Departments showing various phases of Scottish life. It is probable that kine. equipment will figure in the scientific instrument section.

Watsonian Stills Service

A new service, consisting of the despatch of "stills" from features, has been introduced for library subscribers by Watsonian Film Supply, of Coventry.

In addition, publicity films sponsored by commercial firms are being circulated free of charge on request.

The company is compiling a new 21-page descriptive catalogue of films available.

Waterworks to be Shot

"Waterworks." a 20-minute documentary film showing the process of water supply from the cloud to the tap, was given a première in Sheffield to members of the Corporation Waterworks Committee.

A copy of the film has been bought by the Committee for lecture purposes and it has been decided to have a film made of the Sheffield water undertaking.

Appointment with 16-mm.

A four-page "appointment card"—printed on stiff coloured cardboard—is the method used by Harold Smith and G. James to keep patrons informed of their 16-mm. performances in the Corsham, Wilts, area.

The front cover carries details of locations, with times and dates of screenings, and full particulars of programmes are set out on the following pages.

PERSONAL PARAGRAPHS

CHARLES H. GOSLING, who has been ap-appointed manager of the Cine Department of M. W. Dunscombe, Bristol, comes from Bournemouth. A pioneer of 16-mm. films, he has been engaged in the business for over 20 years, and during the war was employed by the Admiralty.

HARRY SIMPSON, Jun., has extended the operation field of Lake District Kine Tours to embrace Glasson Dock, near Lancaster. He is running shows twice nightly in the Memorial Hall.

Two films, one on gold mining and the other on asbestos mining, are being made by VICTOR E. WHITE in Southern Rhodesia. They are being shot direct on to 16-mm. and will be handled by United Film Productions, of 10, West Hill Road, S.W.18.

R. J. THOM, formerly lecturer at Manchester University, has been appointed secretary of the Ministry of Education's National Committee for Visual Aids. He was selected from 600 candidates and took up his new duties on June 1.

JOHN SHEARMAN, who, since his demobilisation from the R.A.F. two years ago, has been with the Shell Film Unit, has joined Basic Films as a director. During the war he was engaged on the production side of the R.A.F. Film Unit.

JOHN GRIERSON moved to Paris last month to take up his new duties as co-ordinator of information and public education for U.N.E.S.C.O.

The L.C.C. has appointed E. BURMAN as Films Officer to its school-films department.

At its next meeting, Belfast Corporation sanction will be asked by the Education Committee to approve the installation of 16-mm. equipment in twelve of the most modern schools.

Our Experts Help You in

FILM PROGRAMME SELECTION

Features

Here are the latest 16-mm. additions to the principal film libraries. A brief description, together with an assessment of the picture's family appeal, has been compiled by "Sub-Standard Film's" reviewing staff. The date of the original review in the "Kinematograph Weekly" appears after the certificate. An asterisk denotes a British picture

Title, R.T. and Certificate.	Stars.	Description.	Family Angle.
CARLTON CINE SERVICE.			
Caryl of the Mountains 66 min. (U).	Rin Tin Tin, Jr. Francis Bushman	Western drama featuring popular canine star. Plenty of fast-moving action	**Recommended for juveniles.**
Caught in the Act 60 min. (U). May 1, 1941.	Iris Meredith Henry Armetta	Domestic comedy-drama of honest man who gets embroiled with crooks.	**Acceptable for youngsters.**
Come Up Smiling 64 min. (U). Dec. 5, 1940.	Will Mahoney Jean Hutton	Quick action slapstick comedy pivoting on boxing in a fairground.	**Safe for children.**
Federal Fugitives 63 min. (A). June 26, 1941.	Neil Hamilton Doris Day.	Espionage melodrama of a gang of saboteurs in a 'plane factory.	**Good material for the family.**
***Gone to the Dogs** 62 min. (A). Nov. 14, 1940.	George Wallace John Dobbie.	Versatile knockabout comedy—greyhounds are doped with new-life drug.	**Nothing to harm youngsters.**
***It Isn't Done** 77 min. (U). Mar. 3, 1938.	Cecil Kellaway Shirley-Ann Richards	Comedy-drama—Australian inherits British peerage but leaves it to young author.	**Safe for the family.**
Passing Clouds 81 min. (A). Sept. 12, 1946.	Derek Farr Vera Lindsay.	Melodrama of young athlete who turns to spiritualism after death of his fiancee.	**Not for children.**
Secret Evidence 65 min. (A). Apr. 24, 1941.	Charles Quigley Marjorie Reynolds.	Attorney wins battle of wits with gangster who tries to incriminate his fiancee.	**Should not harm youngsters.**
Silver Trail, The 55 min. (U). Mar. 31, 1938.	Rin Tin Tin, Jr. Rex Icase	Gold claim jumpers tracked down by detective and cowboy helped by clever dog.	**Suitable Western for children.**
So Ends Our Night 120 min. (A). Apr. 24, 1941	Fredric March Margaret Sullavan.	Adventure melodrama of three political refugees. Romantic interest	**Hardly suitable for youngsters.**
Test, The 66 min (U)	Rin Tin Tin, Jr. Grant Withers.	Western drama centred on clever performance of canine star.	**Recommended for children.**
***Vagabond Violinist** 85 min. (U). Feb. 2, 1939.	Lloyd Hughes Diana Du Cane	Success story set to music and staged against Australian backgrounds.	**Safe for youngsters.**
GAUMONT BRITISH.			
Everything Happens to Us 61 min. (U). Mar. 18, 1943.	The Ritz Brothers June Clyde	Comedy musicale of high jinks and gambling in a one-time ghost town.	**Good for youngsters.**
***†Henry V** 137 min. (U.). Nov. 30, 1944.	Laurence Olivier Leslie Banks	Magnificent costume piece literally adapted from Shakespeare's play. Release in parts offered to schools.	**Great for the family.**
***Here Comes the Sun** 91 min. (U). Dec. 13, 1945.	Flanagan & Allen Elsa Tee	Music and laughter in a ding-dong battle over a wealthy newspaper proprietor's will.	**Capital for family.**
Marshall of Gunsmoke 59 min. (U). Sept. 14, 1944.	Tex Ritter Russell Hayden.	Straight-shooting cowboy stops gang from faking the results of an election.	**Safe for youngsters.**
***Wicked Lady, The** 94 min. (A). Nov. 22, 1945.	James Mason Margaret Lockwood.	Seventeenth-century costume melodrama of a beguiling woman who turns "highwayman" to satisfy her boredom.	**Money spinner for most halls.**
		† In Colour	
FRANK JESSOP, LEICESTER.			
Blake of Scotland Yard 15 eps. (U.). Mar. 24, 1938.	Ralph Byrd Herbert Rawlinson.	Battle of wits between ex-C.I.D. inspector and international agents for death-ray. 31-reel serial.	**Good for juveniles.**
Danger Ahead 57 min. (U.) Dec. 12, 1940.	James Newill, Dorothea Kent.	A Renfrew of the Mounted story in which hero traps a gold thief and murderer.	**Good for juveniles.**
Escape to Happiness 70 min. (A.). Jan. 18, 1940.	Leslie Howard, Ingrid Bergman.	Emotional story of violinist and pianist who rebel against convention but find no happiness without honour.	**Hardly suitable for youngsters.**
Fighting Mad 55 min. (U.). Mar. 14, 1940.	James Newill Sally Blane.	Girl is kidnapped by gang but Renfrew of Mounted comes to the rescue.	**Reliable for youngsters.**
On the Great White Trail 58 min. (U.). Sept. 15, 1938.	James Newill Terry Walker.	Man suspected of murder but Renfrew of Mounted traps real culprit.	**Good for youngsters.**
***Pack Up Your Troubles** 68 min. (U.). Mar. 21, 1940.	Laurel and Hardy	Army burlesque introducing a touch of pathos—the comedians care for a dead chum's child.	**Good family booking.**
Renfrew of the Royal Mounted 57 min. (A.). Mar. 31, 1938.	James Newill Carol Hughes	Renfrew of the Mounties rounds up a counterfeit gang operating in a resort hotel.	**A bit grim for juveniles.**
Shadow of Chinatown 15 eps. (U.). July 28, 1938.	Bela Lugosi Herman Brix	Lurid melodrama of mad scientist amok in American Chinatown. 31-reel serial. Original title "Yellow Phantom."	**For juvenile matinees.**
Topper Returns 87 min. (A.). May 29, 1941.	Joan Blondell Roland Young	Riotous comedy thriller of murdered girl who returns as a ghost to solve the crime	**Should not harm youngsters.**
***Up With the Lark** 82 min. (U.). Nov. 25, 1943.	Ethel Revnell Gracie West	Occasional music and songs in a story of two land girls who trap black-marketeers.	**Safe for youngsters.**
Yukon Flight 58 min. (U.). Oct. 10, 1940.	James Newill Louise Stanley	Renfrew of the Mounties solves the mystery of an air crash and traps gold hi-jackers.	**Reliable for youngsters.**
KIRKHAM FILM SERVICE.			
***Dreaming Lips** 92 min. (A). Feb. 4, 1937	Elisabeth Bergner, Raymond Massey	Wife of a musician falls for husband's friend and finds suicide the only way out.	**Unsuitable for juveniles.**
Escape to Happiness 70 min. (A). Jan. 18, 1940	Leslie Howard, Ingrid Bergman	Emotional story of two musicians who rebel against convention but find no happiness without honour.	**Hardly suitable for youngsters.**
New Adventures of Tarzan, The 75 min. (U). Aug. 1, 1935.	Herman Brix, Ula Holt	Fantastic jungle story of rival interests to discover "Lost Goddess."	**Undoubted fare for youngsters.**
Shadow of Chinatown 19 eps. (U). July 28, 1938.	Bela Lugosi, Herman Brix	Lurid melodrama of mad scientist amok in Chinatown. 31-reel serial. Original title "Yellow Phantom."	**For juvenile matinees.**
Skull and Crown 55 min. (U). Oct. 29, 1936.	Rin Tin Tin, Jr., Regis Toomey.	Government agent captures smugglers with aid of faithful dog.	**Good fare for youngsters.**
So Ends Our Night 120 min. (A). Apr. 24, 1941.	Fredric March, Margaret Sullavan.	Adventure romantic melodrama of three political refugees on the run through Europe.	**Hardly suitable for youngsters.**
Tarzan and The Green Goddess 71 min. (U). Aug. 12, 1937.	Herman Brix, Ula Holt	Crooks in the jungle. Tarzan outwits thieves seeking secret formula.	**Good for youngsters.**
*** Up with the Lark** 82 min. (U). Nov. 25, 1943.	Ethel Revnell, Gracie West.	Occasional music and songs in a story of two land girls who trap black-marketeers.	**Safe for youngsters.**
Vengeance of Rannah, The 55 min. (U). Mar. 24, 1938.	Rin Tin Tin, Jr., Bob Custer.	Cowboy detective, helped by dog, uncovers gang of stage coach robbers.	**Not harmful to children.**

(*Continued on page* x)

Margaret Lockwood and James Mason, stars of THE WICKED LADY, one of the latest additions to the Gaumont British library

Shorts

A firm-by-firm guide to the short entertainment, travelogue and general interest films which have been added to the 16-mm libraries during the past month

Carlton

Eight 2- and 3-reel comedies have been added to the Carlton Cine Service library. They are :—

"*The Chimp*" (3 reels); "*Going Bye-Bye*" (2 reels); "*Busy Bodies*" (2 reels); "*Fixer Uppers*" (2 reels); "*County Hospital*" (2 reels) and "*Them Thar Hills*" (2 reels)—all Laurel and Hardy comedies; a 2-reel Clyde Cook comedy, "*Thundering Taxis,*" and a Charlie Chase comedy, "*Public Ghost No. 1*" (2 reels).

They are for hire at 7s. 6d. per reel for the first night and 2s. 6d. per reel for subsequent nights.

Gaumont British

Shorts added to the G.-B. Library are :—

"*Find and Fix,*" describing how men of the Fleet Air Arm are trained. The commentary is by Lord Elton and an officer of the service.

"*Greek Testament,*" illustrates the heroic fight of Greece against the Fascist invaders, and embraces shots of the country's industries and customs. Commentary by a member of the Greek Merchant Marine.

"*Life Cycle of Moss*" is an educational subject, and "*Land of the White Rhino*" describes hunting in Zululand.

Frank Jessop

The Woodcock-Baksi fight has been acquired by Frank Jessop as a sub-release. The film runs to one reel.

M-G-M

Shorts to accompany M-G-M's latest feature releases are :—

"*Acro Batty,*" "*We Do It Because,*" "*Phantoms Incorporated,*" "*Anæsthesia,*" "*The Lady or the Tiger,*" "*Purity Squad,*" "*How to Sleep,*" "*Patrolling the Ether,*" and "*Pete Smith's Scrap-Book.*"

Ron Harris

Ten two- and three-reel comedies have been added to the Ron Harris library. In common with the library's latest feature releases, the exclusive distribution rights for these films on 16-mm. are held by Ron Harris. The subjects are :—

Hal Roach Laurel and Hardy come-

Continued on page x

FILM PROGRAMME SELECTION

Continued from p. ix.

M-G-M.

Bad Man of Brimstone 88 min. (A.). Jan. 20, 1938.	Wallace Beery Virginia Bruce	Bad man of the West is torn between love for his son and his gun.	**Good for youngsters.**
Dr. Jekyll and Mr. Hyde 123 min. (A.). Nov. 20, 1941.	Spencer Tracy Ingrid Bergman	Period thriller of a doctor who believes he can split the good and evil in man.	**Not for youngsters.**
Lady Be Good 111 min. (U.). Sept. 11, 1941.	Ann Sothern Robert Young	Marital comedy of the trials and tribulations of a man and wife song-writer team.	**Good for the family.**
Three Men in White 85 min. (U.). July 13, 1944	Lionel Barrymore Van Johnson	Hospital romantic comedy. Two youngsters compete for post of assistant to star surgeon.	**Good for the family**
Two Sisters from Boston 112 min. (A.). Mar. 28, 1946.	Kathryn Grayson June Allyson	Breezy musical comedy about a girl who shocks her Boston family by singing in a saloon.	**Not for children.**
Whistling in Brooklyn 87 min. (A.). July 13, 1944.	Red Skelton Ann Rutherford	Nutty radio detective has to think fast to save himself from murder charge.	**Safe for youngsters.**

RON HARRIS.

Blake of Scotland Yard 15 eps. (U). March, 24, 1938	Ralph Byrd Herbert Rawlinson.	Battle of wits between ex-C.I.D. inspector and international agents, for death-ray. 31-reel serial.	**Good for juveniles.**
***Bred in the Bone** 38 min. (U). Jan. 24, 1946.	Harry Wragg Gordon Richards.	Brisk and exhilarating sporting interest featurette taking in a tour of Newmarket personalities.	**Suitable for children.**
***Camera Reflections** 39 min. (A). June 7, 1945.	John Stuart (Commentary).	Amusing and interesting collection of the film Industry's early efforts.	**Suitable for youngsters.**
***Days of Make Believe** 38 min. (U). Aug. 29, 1946.	———	Half-hearted attempt at a study of child psychology towards toys, wrapped up in quota padding.	**Suitable for children.**
Hidden Gold 60 min. (U.) July 4, 1940.	William Boyd Russell Hayden.	Hopalong Cassidy rides into the West to solve stage-coach hold-ups by crooked miners.	**First-rate for youngsters.**
Knickerbocker Holiday 86 min. (U). July 6, 1944.	Nelson Eddy Charles Coburn.	Period operetta covering a battle of wits between a rascally governor and an upstanding youth.	**Safe for the family.**
New Adventures of Tarzan, The 12 eps. (U). Aug. 1, 1935.	Herman Brix Ula Holt.	Fantastic jungle story of rival interests to discover "Lost Goddess" gems. 12 ep. serial.	**Undoubted fare for youngsters.**
***Once Upon a Horse** 39 min. (U). Sept. 13, 1945.	James Mellor (Commentary).	Interesting featurette illustrating the training and running of thoroughbred horses.	**Just right for children.**
Partners of the Plains 70 min. (U). Mar. 17, 1938.	William Boyd Gwen Gaze.	Hopalong Cassidy saves an Englishwoman's ranch from the scheming of her fiancee.	**Suitable for juveniles.**
Prairie Chickens 51 min. (U). April 1, 1943.	Jimmy Rogers Noah Beery, Jnr.	Hal Roach comedy western of cattle rustlers defeated by two wandering cowboys.	**Suitable for children.**
Range War 65 min. (U). Oct. 5, 1939.	William Boyd, Russell Hayden.	A railroad contractor enlists the aid of Hopalong Cassidy to save him from saboteurs.	**Good for juveniles.**
Renegade Trail 57 min. (U). Mar. 30, 1939.	William Boyd Russell Hayden.	Hopalong Cassidy in a more serious mood—he saves a boy from his jailbird father.	**Great for youngsters.**
Rustler's Valley 60 min. (U). Aug. 26, 1937.	William Boyd George Hayes.	Friend of Hopalong Cassidy is framed for a bank robbery, but the cowboy traps the crooks.	**Great for youngsters.**
Santa Fe Marshal 68 min. (U). Mar. 28, 1940.	William Boyd, Russell Hayden.	Hopalong Cassidy western. Cowboy is an undercover marshal who cleans up a dissolute township.	**Fine for juveniles.**
Secrets of the Wastelands 66 min. (U). Jan. 8, 1942.	William Boyd Andy Clyde.	Hopalong Cassidy gives protection to an archaeologist trying to locate ruins near a mine.	**Suitable for children.**
Silver on the Sage 67 min. (U). Mar. 16, 1939.	William Boyd Russell Hayden.	Twin crooks switch identities when cattle rustling but Hopalong Cassidy sees through their plot.	**Great for youngsters.**
***Take It Easy** 39 min. (U). April 18, 1946.	———	Long-winded quota featurette taking in a tour of Britain's principal holiday resorts.	**Suitable for children.**
Trail Dust 77 min. (U). Feb. 25, 1937.	William Boyd Jimmy Ellison.	Hopalong Cassidy and his pals stop unscrupulous profiteers from ruining cattle market.	**Good for juveniles.**
***West of the Sunset** 35 min. (U). June 15, 1944.	———	Picturesque and instructive tour of the Scilly Isles, taking in St. Mary's, Tresco and St. Agnes.	**Good for youngsters.**
***Whose Baby?** 35 min. (U). Feb. 7, 1946.	Frederick Allen (Commentary).	Nature featurette illustrating effect of Spring on humans, animals and birds.	**Excellent for children.**
***Wot! No Gangsters?** 46 min. (A). Jan. 30, 1947.	Mark Hambourg Ronald Frankau.	Pot-pourri of badly photographed variety turns and excerpts from old films.	**Suitable for children.**
Yanks Ahoy 60 min. (U). Jan. 20, 1944.	William Tracy Joe Sawyer.	Hal Roach Army comedy extravaganza concerning the rivalry of two sergeants on a troopship.	**Good for youngsters.**

WATSONIAN FILM SERVICE.

***Dreaming Lips** 92 min. (A). Feb. 4, 1937.	Elisabeth Bergner Raymond Massey	Wife of musician falls for husband's friend and finds suicide the only way out	**Unsuitable for juveniles.**
Escape to Happiness 70 min. (A). Jan. 18, 1940.	Leslie Howard Ingrid Bergman.	Emotional story of two musicians who rebel against convention but find no happiness without honour.	**Hardly suitable for youngsters.**
New Adventures of Tarzan, The 75 min. (U). Aug. 1, 1935.	Herman Brix Ula Holt	Fantastic jungle story of rival interests to discover "Lost Goddess."	**Undoubted fare for youngsters.**
Tarzan and the Green Goddess 71 min. (U). Aug. 12, 1937.	Herman Brix Ula Holt.	Crooks in the jungle. Tarzan outwits thieves seeking secret formula.	**Good for youngsters.**
***Up with the Lark** 82 min. (U). Nov. 25, 1943.	Ethel Revnel Gracie West.	Occasional music and songs in a story of two land girls who trap black-marketeers.	**Not harmful to children.**

WIGMORE.

Crime and Punishment 87 min. (A). Dec. 26, 1935.	Edward Arnold Peter Lorre.	Psycho-analytical crime drama of murderer who challenges inspector to solve his crime.	**Above juvenile heads.**
He Snoops to Conquer 100 min. (U). Dec. 14, 1944.	George Formby Robertson Hare.	Goofy council employee and inventor stop crooks baulking town planning scheme.	**Safe for youngsters.**

Shorts

Continued from page ix

dies: "*Be Big*" (3 reels), "*Chickens Come Home*" (3 reels), "*The Hoosegow*" (2 reels), "*Hog Wild*" (2 reels), and "*Below Zero*" (2 reels).

Hal Roach Charlie Chase comedies: "*Skip the Mallo,*" "*The Tobasco Kid,*" "*Nature in the Raw,*" "*Hasty Marriage*" and "*Fallen Arches*" (each having a running time of 20 minutes).

Wigmore

Short films added to Wigmore Films' library are as follows:—

"*Maid Made Mad*"; "*His Girl's Worse Friend*"; "*Mitt Me To-night*"; "*Kings of Basket-Ball*"; "*Traditions of Mexico*"; "*Fly in the Ointment*"; "*Magic Strength*"; "*Camera Digest*"; "*Blonde and Groom*";

"*Boobs in the Night*"; "*Farmer for a Day*"; "*Sweet Spirits of Nighter*"; "*Table Tennis Top-Notchers*"; "*Playful Pest*"; "*Polly Wants a Doctor*"; "*Giddy Yapping*"; "*I Spied for You,*" and "*Woolf in Thief's Clothing.*"

B.E.D.A.

Four new educational and general interest pictures have been added to the film library operated by the British Electrical Development Association at 2, Savoy Hill, Strand.

The films were made by Merton Park—an associate of Film Producers Guild. They were reviewed by a SUB-STANDARD FILM representative at a special preview:—

"*Generation of Electricity.*"—One reel sound. Produced by F. A. Hoare, Associate producer, Winifred Holmes. Director, Neil Brown. Cameramen, H. Hall and A. T. Dinsdale. Editor, Anna Zolk. Designed for instructional purposes for age-groups 14 years-16 years, this film illustrates the principles of the generation of electricity. It opens with a simple demonstration of how electricity is obtained—no doubt a recapitulation of earlier classroom lessons. Diagrams are used to show the workings of a generating plant. A first-class instructional film, presented in a clear, easy-to-follow manner.

"*Transmission of Electricity.*"—One reel sound. Producer, F. A. Hoare. Associate producer, Winifred Holmes. Director, Neil Brown. Cameramen, A. Hall and A. T. Dinsdale. Editor, Anna Zolk. A follow-up to "Generation of Electricity," giving a clear-cut picture of how current is distributed over the national grid system. A film which will be acceptable by all teachers handling age-groups of 14 years-16 years.

"*Minor Electrical Repairs.*"—One reel sound. Producer, F. A. Hoare. Associate producer, Winifred Holmes. Director, Graham Murray. Cameraman, Charles Marlborough. Editor, C. Beaumont. How to repair a fuse in the house and put a plug on a lead. The treatment is clear and simple—an excellent domestic subject for the classroom.

"*The Electric Iron.*"—One reel sound. Producer, F. A. Hoare. Associate producer, Winifred Holmes. Director, Graham Murray. Editor, Cath Miller. Principles of the working of an electric iron, followed by hints on how to use the article correctly. The straightforward account of an iron's circuit is easy to follow, but the operation of a thermostatic model may be confusing to younger audiences.

NEW EDUCATIONAL RELEASES

British Instructional Films

The following educational and instructional films have been added to British Instructional's library, and will be available for school use in the autumn—with the one exception of "Summing-Up," which is ready for immediate release. The first three are reviewed by a SUB-STANDARD FILM representative following a special preview:—

"*Titmouse the Weaver.*"—Silent; 6 mins. Age groups 12 to 15 years. How the Penduline Titmouse builds its nest. This nature study has some exceedingly good close-up shots of the industrious bird at work. Excellent.

"*Penguins.*"—Silent; 3 mins. Age groups 5 to 9 years. An addition to the Zoo series of 30 films, this study illustrates in simple form the general habits of penguins. It shows them feeding, walking and swimming. Very good nature study.

"*School Puppets.*"—Silent; 8 mins. Age groups 7 to 12 years. How to make and use puppets in schools. Although there is no sound commentary, the sequences showing children making the puppets are clear enough to follow with the few sub-titles. It will start many kiddies on puppet-making.

"*Seagulls.*"—Silent; 5 mins. Age groups 6 to 9 years. A brief study of seagulls, showing them in flight, their method of nesting, and their eggs.

"*Chalk.*"—Silent; 8 mins. Age groups 12 to 15 years. A process film showing a chalk-pit, the refining process, and giving three examples of use.

"*Baskets.*"—Silent; 5 mins. Age groups 9 to 12 years. The process of basket-making from willow to basket.

"*Tower Bridge.*"—Silent; 5 mins. Age groups 9 to 12 years. Illustrates the ability of Tower Bridge to allow transit of both sea and land traffic.

"*Summing-Up: No. 3.*"—Sound; 10 mins. Age groups 14 to 18 years upwards. Latest of quarterly magazine of current affairs. This issue deals with the first quarter of 1947 and includes the signing of the peace treaties in Paris; arrival of the "Vanguard" at Cape Town; Viscount Mountbatten's appointment as Viceroy; intervention of U.S.A. in Greece, and meeting of Foreign Ministers in Moscow.

Central Film Library

"*Coal.*"—10 mins. Sponsor: War Office. Production Unit: Verity. An ABCA magazine film, showing the importance of coal-mining and coal-miners to the nation's welfare.

"*Approach to Science.*"—26 mins. Sponsor: War Office. Production Unit: Shell. An ABCA film showing the place of science in the modern world.

"*The Three A's.*"—19 mins. Sponsor Central Office of Information for Ministry of Education. Production Unit: Brunner Lloyd. Up-to-date education of children at a County Modern School in Yorkshire.

"*Papworth Village Settlement.*" 20 mins. Sponsor: British Council. Production Unit: World Wide. A special kind of settlement for tubercular patients at Papworth.

"*Harvest Camp.*"—11 mins. Sponsor: Central Office of Information for Ministry of Agriculture. Production Unit: Public Relationship. Work and play at a typical harvest camp for volunteers.

"*Britain Can Make It, No. 16.*" 11 mins. Sponsor: Central Office of Information. Production Unit. Films of Fact. Topical magazine for factories issued monthly. This issue deals with a special investigation into the common cold.

"*Chants Populaires (Selection A).*" 9 mins. Sponsor and Production Unit: National Film Board of Canada. Two popular French-Canadian songs illustrated by animated drawings.

"*Chants Populaires (Selection B).*"—8 mins. A sequel to "*Chants Populaires (Section A).*"

"*Bassein Village.*"—10 mins. Sponsor: Central Office of Information for India Office. Production Unit: Crown. Life in an Indian fishing village.

CULTURAL

Simplicity Is Essential in the Classroom Film Strip

STORY MUST BE TOLD WITH EASE AND CONTINUITY

—by Mary Marsh

THERE are several rigid rules governing the appearance of a classroom film-strip. In addition it must be constructed on sufficiently flexible lines to enable teachers to adapt it for their individual requirements. How these two opposing factors are reconciled in the production of a strip is revealed in this article by Mary Marsh, G.B.I. technician.

THE classroom film strip begins with a need expressed by the teacher. Obviously the advice and co-operation of a teaching expert is required at every stage in its planning. The specialist film-strip-technician exists to translate this expert knowledge of teaching method and subject matter into the best possible film-strip form, and so put an efficient tool into the teacher's hands.

Whatever the subject matter, a strip must consist of a series of pictures, which, when projected in a classroom, will tell its story simply and clearly. It must be adaptable to the needs of individual teachers and pupils, and must never embrace matter which can be better expressed in words or with blackboard drawings. What then are the chief considerations when making a strip?

First Considerations

In the first instance let us consider the strip as a whole. It must be made for a specific age group and type of audience, and its material must be limited to one subject. Length is important. Generally speaking, it is better to include no more pictures than can be used in a single lesson. If the strip is required to be spread over several periods it is preferable to divide the subject into clearly separate parts. Twenty to thirty carefully chosen pictures, or frames—to give them their technical name—are likely to be more useful than twice that number on the same piece of celluloid.

Same Symbols Essential

Whether these 20 to 30 frames are designed as a collection of related pictures from which the teacher can make his choice, or as a series of pictures telling its own story, a good strip should have continuity of style, and the same symbols and conventions must be observed throughout. For instance, I worked recently on a strip telling the story of the ship for junior children, which was based on the models in the Science Museum. Because of fixed glass cases, and other causes, the photographs we obtained were a strange assortment in background, lighting and composition; and as in one or two cases good models were not available, I included one photograph of the actual ship and one painting.

This miscellaneous collection had to be made consistent, and the artist cut each ship from its background, remounted it on a uniform half-tone, and made it appear like a solid model by retouching and the skilful placing of shadow.

Where the strip tells its own story, frame must lead to frame, like sentences in well-written prose. The very mention of captions on film strips seems to raise storms of controversy among teachers. It is possible to make separate editions of the same strip, with and without titles. If captions are used, however, it is vital that they should be of the briefest. If a frame needs more than five or six words of explanation I prefer to put the wording on a separate frame, for only in this way can the lettering be made large enough without destroying the picture to which it refers.

Now for the design of the individual frame: There is a wide variety of technique from which to choose; bold drawing, diagram—either flat or in perspective—photography, or a combination of diagram and photograph. There is a far greater range of tone in the projected image than in any picture on paper, and the skilful artist-retoucher can do things with film strip that are impossible with moving film. The only conditions are simplicity, effectiveness and clarity.

Blacking Out

A darkened room should be quite unnecessary for a good film strip, but this means that almost all photographs need considerable retouching before re-shooting on to film. I test all trial prints of the strip with the electric light on; or in daylight with the curtains half drawn to prevent direct light from the windows falling on the screen. Where a very clear image or large class is involved, the room, of course, should be as dark as available materials permit.

Simplicity is essential. All irrelevant detail must be ruthlessly cut out, and, except for the occasional diagram summary, each frame allowed to express one idea only. That idea must be expressed as clearly and forcibly as possible, and every trick of skilful design and full range of tone values employed to lead the eye towards the focal point of the picture.

Finally, a word on artistic quality. Clumsiness of composition, weak drawing and untidy or fussy lettering, all make the picture unattractive and therefore less effective. However technical the subject, a well composed photograph or a strong expressive drawing will naturally leave more impression on the mind of the student.

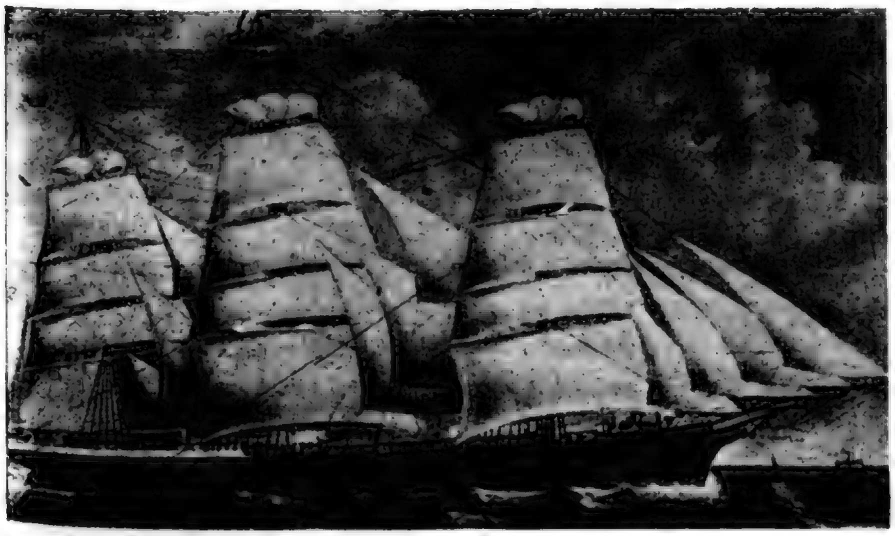
Captured Films to Teach History

Exploitation Films is compiling three two-reelers and one one-reeler film for the Board of Education on the history of Crete from material obtained in an unusual way—from a German cameraman captured on the island.

The films will be called "The Historical Background," "Cretan Life To-day," "Flora and Fauna" and "Historical Objects" (which include Minoan relics and the Palace of Knossus).

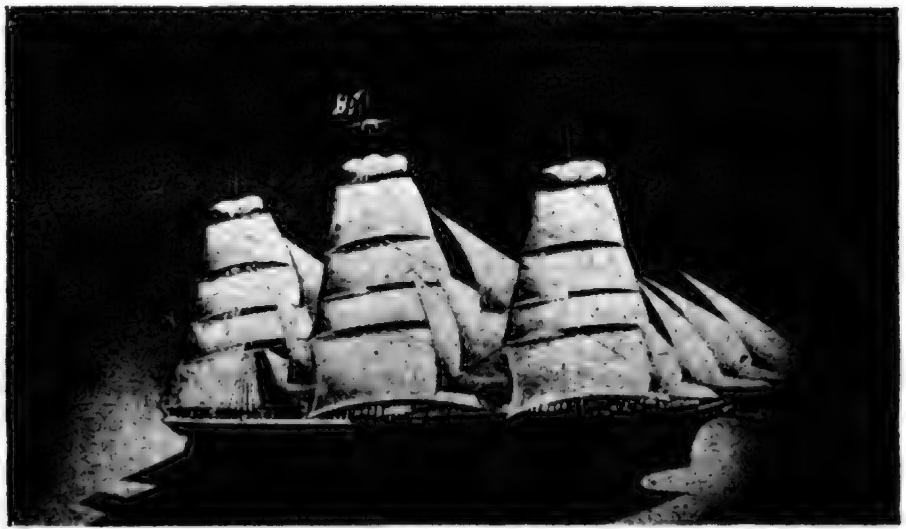
Designed for children of 12-16 years, these films will show why Crete was the centre of ancient civilisation.

The Original Picture and—



Continuity of style is another consideration in the production of a film strip. During the making of G.B.I's THE STORY OF THE SHIP, a miscellaneous collection of photographs—such as this, illustrated above—was taken in a museum

—How it is Adapted for a Strip



Before they could be used in the final strip they had to be modified to obtain consistency in background treatment. Each picture was retouched and mounted on a uniform half-tone to convey the impression of models

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The Industry's Organisations (2)

BRITISH FILM INSTITUTE AIMS TO ENCOURAGE SOCIETIES

THE British Film Institute, founded in 1933, has a governing body consisting of three Trade members, three educationists and three representatives from the general public—these are nominated by the Home Office, the Board of Trade and the Scottish Office. Its objects are to form a link between the kinema, the educational world and the general public interested in the development of the film.

Since its inception, the British Film Institute has built up the National Film Library, where some 4,000 films, totalling around 10,000,000 ft., are in charge of the curator, Ernest Lindgren. Regular additions keep the collection up to date.

The Institute is a great supporter of film societies and encourages their activities in every possible way. It advocates the use of the film for educational purposes, and in this direction has instituted an information centre headed by Mrs. Muirhead, which is used by the Trade, the Press, the educational world and the public. Courses and lectures by people such as Dilys Powell, Basil Wright, Jympson Harman, and Roger Manvell are held frequently to further an intelligent appreciation of the film by the public.

In addition to these activities, the Institute issues a number of publications, including the quarterly *Sight and Sound*, edited by W. R. Dickinson, and the *Monthly Film Bulletin*, which reviews features and documentary films and has a section devoted to appraisals of films in the educational category.

Chairman of the British Film Institute is Patrick Gordon-Walker, M.P. for Smethwick, historian and broadcaster, successor to Sir William Brass, who died 18 months ago. Oliver Bell is the director, which position he took over in 1936 from W. J. Brown.

Both Mr. Gordon-Walker and Mr. Bell believe that the future of the Institute depends largely upon its being placed on a proper financial basis. Hitherto, they feel, it has been handicapped for lack of funds—finances have come from a proportion of the takings of the Sunday kinema performances and have rarely exceeded £15,000 a year—and Mr. Gordon-Walker hopes to persuade the Government to vote it a Treasury grant. If this materialises, the grant will be spent on making the Library the best housed and most representative collection in Europe, if not the world, and in widely extending the Institute's other activities.

M. Maisel.

"Screen May Find Larger Field in Education than Entertainment"

"PROBABLY the screen will find a larger field in education than in entertainment." That is how V. W. Dale, general manager and secretary of the British Electrical Development Association, introduced a series of educational films, sponsored by his organisation, at a special preview in London on June 13.

The series, consisting of two classroom subjects and two of a general interest nature, were suggested following the decision of the Ministry of Education to set up special visual-aids committees, Mr. Dale revealed.

"With this series," he continued, "we are one of the first in the field. B.E.D.A. has been developing film activities for 28 years, but these are of the specialised instructional type designed to meet the enormous demand from schools.

"They have been made in spite of the lack of projection equipment in schools—but I have reason to think that machines established in certain schools will be made available to others."

Later, speaking to a SUB-STANDARD FILM representative, Mr. Dale revealed that these four films were the forerunners of more classroom subjects to be sponsored by B.E.D.A. At least five more are in scripting stages, and, like the first group, will be designed specifically to put over general knowledge lessons in schools.

Silent editions are to be made of both groups, and another contribution of the Association to visual-aid education will be the production of film-strips with teachers' notes.

Each of the four films shown was made by Merton Park—an associate of Film Producers' Guild, which has been commissioned to make the follow-ups.

Copies on 16-mm. are available for immediate distribution, and electricity undertakings throughout the country are in a position to supply them to education authorities. They will be offered free of hire charge to schools.

A review of the films appears on page x.

Children Can Learn Quicker by Sight

The advantages of using films in schools were described to members of Marsden County Secondary School Parent Teachers Association, South Shields, by M. P. Crozier, headmaster of Swalwell County School.

Mr. Crozier pointed out that most children could learn quicker by sight than by ear. In America this was more appreciated than in Britain, and a film projector was regarded as a standard fitting in the schools.

Leeds Teachers Lay Foundations for Production

TO CO-OPERATE WITH COMMERCIAL FIRMS

PLANS to co-operate with commercial firms for the production of educational films were discussed at the annual general meeting of the Leeds Educational Film Society held in Leeds University last month. Professor Frank Smith, president of the Society, was in the chair.

The annual report stated that 160 members had been enrolled since the Society began its activities in June, 1946. The Society had become affiliated to the Leeds Scientific Film Society and had received a generous grant from that body.

The Central Office of Information had proved of great assistance and R. Dean, the Regional Film Officer, was thanked for his co-operation.

A short feature, entitled "The Meadow Ant," was among films shown at the meeting. This film gives a ten minutes' glimpse of underground life and shows, for the first time, ants actually using their antennæ for communication.

The feature was completed in 1939 by G.-B. Instructional, but owing to the war it could not be reduced to 16-mm. and has just been released.

Officers for the Year

Officers for 1946-47 are: President, Professor Frank Smith (Leeds University); chairman, E. J. Rose, B.Sc. (West Leeds High School); hon. secretaries, A. Curry, M.B.E., F.R.G.S., M.R.S.T. (Chapeltown C.P. Boys' School), and C. Coultas, M.R.S.T. (Brudenell C.P. Boys' School); hon. treasurers, Miss J. MacWillie, M.A., M.Sc. (Yorkshire Training College of Housecraft), and Miss E. M. Smyth (Blenheim C.P. Girls' School).

Committee: Miss N. Ayres, M.A. (Leeds Education Authority); Miss F. M. Pickup, B.Sc. (Allerton High School, Leeds); Miss E. K. Smeeton, B.Sc. (Allerton High School); E. Bate, B.Sc. (Central High School, Leeds); Rev. R. S. Corish, S.J. (St. Michael's College, Leeds); H. P. Dakin, M.Sc. (Silcoates School, Wakefield); R. Dean, M.B.E. (C.O.I., Leeds); J. Smith, B.Sc., B.Mus. (B.B.C., Leeds); L. F. Virgo, B.Sc. (Whitwood Technical College, Castleford); M. T. Woodhouse, B.A., M.Ed. (City of Leeds Training College).

G.-B. to Serialise "Henry V"

Because of the film's powerful teaching values, G.-B. library has decided to release "Henry V" to schools in four parts. It may be obtained as a whole or at four reels at a time.

It is considered that this serialisation will help teachers during the present shortage of historical films. The company has had numerous requests for more educational films of this nature, but few people realise how costly historical reproduction becomes.

By this special arrangement, teachers will be able to make use of the admirable historical material for the classroom.

LET-DOWNS WILL HARM SCHOOLS

Warning to Suppliers

LET-DOWNS and failures in presentation may seriously jeopardise the use of film in the classroom, according to F. B. Griffin, secretary of the Northern Counties Children's Cinema Council.

Otherwise, Mr. Griffin says in his annual report, school teachers may be tempted to revert to "traditional and well-tried methods" of school teaching.

He adds: "We must give warning that, if film libraries will not dispatch films in good time, if films come wrongly wound or with badly damaged sprockets, if projectors are liable to internal shorts and other faults, and if spare parts won't fit, then all these difficulties will rule out the film as being an over-vulnerable medium of classroom instruction."

Plymouth Corpn. to Start Library

Plymouth Corporation has decided to establish a film library. It has secured a number of Technicolor films to form the nucleus of the project.

The films were produced by Cyril H. Gill, a Press photographer, who decided at the time of VE and VJ Day celebrations that films of the events would be of historical interest to future citizens of Plymouth.

One film, 230 ft. in length, shows the procession to St. Andrew's Church on V-Day, with the Lord Mayor (Ald. H. G. Mason) reading the King's message, and the Bishop of Plymouth addressing the huge crowd which assembled.

A film showing a procession of the Royal Navy, Royal Marines, Army, Air Force, W.R.N.S., A.T.S., W.A.A.F., representatives of the Allied Forces, N.F.S., City Police, St. John Ambulance Service, and youth organisations as they passed the saluting base was also taken.

Other films show events of over 20 years ago, including the Church Congress procession, the landing of the first air-mail at Millbay Docks, Plymouth, as well as other local events.

Glasgow to Buy a Projector

Glasgow Corporation has under consideration the purchase of an Amprosound projector, at an approximate cost of £250, for use in the Schools Museum Service. It has agreed to purchase a 16-mm. Siemans silent projector, at a cost of £75, for use in schools.

CLERGY TO EXTEND USE OF SCREEN IN CHURCHES—From P. iii

Dawn Trust Invades the Equipment Market

Mr. Hessian. The design incorporates many interesting features.

It is to be made in England, and it will be marketed by Dawn Trust by late autumn. Full details of this projector appear on page xvii.

Catholic Exhibition

The summer months are being utilised by religious organisations to stimulate interest in the use of films in the churches. At Cathedral Hall, Westminster, recently, the Metropolitan Catholic Teachers' Association staged an exhibition of visual aids in the teaching of religion at which films and film-strips were featured.

Films for the daily exhibitions were supplied by the Catholic Truth Society, which acts as an exchange for all Catholic organisations requiring films. The Society puts inquirers into contact with bodies such as the Catholic Film Society, which operates a well-stocked library.

Enlarging on the activities of the Catholic Truth Society to SUB-STANDARD FILM, the secretary said that it is intended to take steps to encourage the use of films in every diocese.

Throughout the country come reports of measures to apply the film to the work of the churches and allied organisations.

Eire Missionaries Active

Religious organisations in Eire have seized upon the many possibilities of the sub-standard film to put over their messages.

Products of the Africa Studios, Mexico, on 16-mm. with English sub-titles are being used in Eire by the Franciscan Missionary Union, of Merchants Quay, Dublin. Rev. Fr. Cormac, who holds the distribution rights on behalf of the Irish Franciscan Order, has had the film "St. Francis of Assisi" shown on sub-standard circuits in the counties of Cork, Kerry and Galway.

"The Life and Miracles of Blessed Mother Cabrini," which is being distributed in Eire by Egan Film Service, Abbey Street, Dublin, is due for an extended run in rural area circuits and in private showings to convents.

The Irish Franciscan Missionary Sisters of Kenya and Uganda have made three silent 16-mm. films of their African missionary work. The three shorts make up a programme of over one hour's showing time and are given a microphone commentary by Mother Gaulbert, recently returned to Eire from Africa.

A Siemens portable silent projector is used for public exhibitions and the projectionist for the show is Sister Ignatius, of the Franciscan Convent, Dundalk.

Since the Sisters, doctors and priests in the films are well-known missionaries from various parts of Ireland who have not been home for many years, the film programme has a personal appeal in Ireland.

Off to the Far East

The Missionary Fathers of the Sacred Heart, among the first post-war missionaries to leave Eire for the Far East, have taken 16-mm. equipment to record their work.

The Norbertine Order, the White Canons of County Cavan, Eire, have put a travelling 16-mm. unit on the road to raise funds for the building of their Abbey Church and Novitiate at Kilnacrott, Co. Cavan.

The unit has toured counties Cavan and Wexford and is now in Co. Waterford with a De Vry projector and two feature films. In most cases parochial halls are used for exhibitions and the unit has its own generator to supply power in the more remote country districts.

Mother Mary Martin, foundress of the Order of Medical Missionaries of Mary, has returned to Eire from Nigeria, where she has been directing a film project of the work of the Order among the Leper settlements. The film production, 16-mm. sound, is being made by Andrew Duchanan's Scriptural Unit.

Hospital Equipment

The home base of the Order, the Hospital of Our Lady of Lourdes, Drogheda, is equipped with a Bell and Howell 16-mm. projector, and silent colour film records of the progress of the Order are made and shown.

The ceremonies of the opening of the new wing of the hospital by Dr. D'Alton, Archbishop of Armagh, were recorded in Kodachrome silent film and newsreels. The resident surgeon, Vincent Sheehan, has made 16-mm. colour records of treatment of patients and used them in illustrating lectures to the medical student Sisters.

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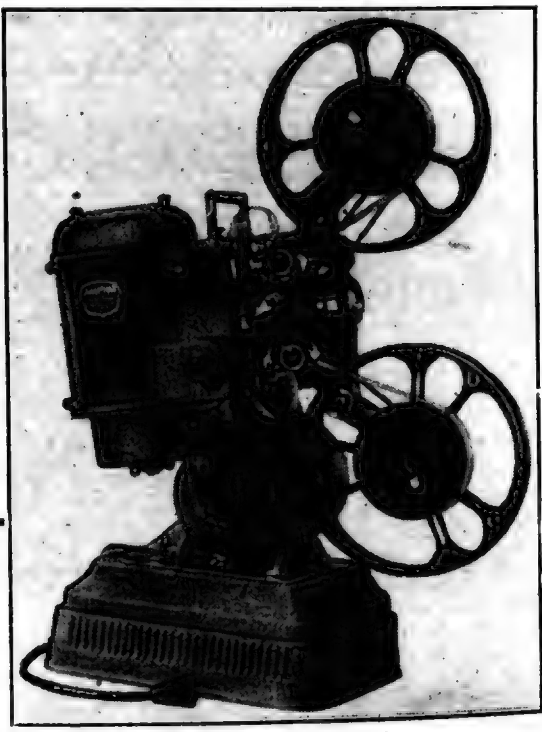

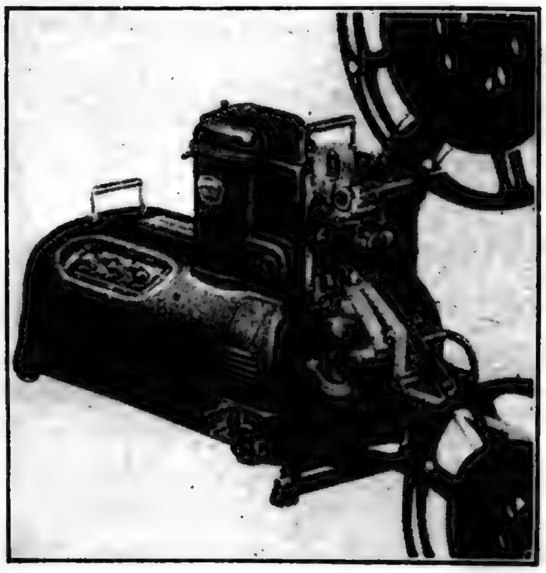

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INDUSTRIAL

Film News from the Factories

THIS feature records the development of 16-mm. in its ever-increasing application to the industrial field. Production notes and news supplement an up-to-the-minute guide to the latest trends in advertising, instructional and propaganda film presentation.

COAL

"Raw Material—Coal" is the title of a three-reeler being shot by British Industrial Films for Low Temperature Carbonisation. It is being marketed by John Curthoys and directed by Louise Birt.

The Crown Film Unit is engaged on the third edition of "Coal Magazine" for the Central Office of Information. Max Anderson is directing this one-reeler.

The life of a miner off duty forms the subject of "Miners Above Ground," which Crown Film Unit has in production under the direction of Graham Wallace. It is being designed for theatrical as well as non-theatrical distribution. Sponsorship comes from the C.O.I. for the Ministry of Fuel and Power.

BUILDING

"Dover Report," a film on the reconstruction of Dover, has finished its shooting schedule. Produced by Data Films under the direction of Mary Veales, this single-reeler is due for theatrical and non-theatrical release. It features the Mayor of Dover.

GAS

G.B. Instructional is shooting a three-reeler for the Gas Light and Coke Co., intended for internal showing.

The British Gas Council has sponsored a film being made by British Industrial Films through Film Centre. Now in its scripting stages, the subject is smoke abatement.

RAILWAYS

"Journey for Jeremy" is the title of a three-and-a-half-reeler in production by G.B. Instructional. The L.M.S. forms the background for this film, which shows the workings of a railway seen through the eyes of a small boy. Directed by James Hill, the film is both for theatrical and non-theatrical showing.

TEA AND PAPER

Greenpark is engaged on the second of its films for the International Tea Market Expansion Board. Entitled "Tale in a Teacup," it is being directed by Ralph Keene from a script by Laurie Lee It will run to two reels.

Chelsea Colour Films has finished shooting a film for S. H. Sankey and Son, Ltd., on "Sisalkraft," a specially strong paper used in building and packing. The director is H. R. Dance.

The Board of Trade, through the C.O.I., is producing a film on British hydro-electric achievements. A two-reeler, it is being made by Anglo-Scottish, with Anthony Squire directing. The film is being designed mainly for overseas release.

CONFECTIONARY

Empire Films, with Francis Miller directing, is shooting an eight-reeler in the Sharp's toffee factory. It will illustrate the amenities of the building, such as swimming pool, football and cricket clubs.

Another Empire film which Miller is directing is a four-reeler for John White showing the workings of the company's boot factory.

INSTRUCTION

Arrangements are being made by the Metal Box Co. to use films for training employees at its Liverpool factory.

Instructional films, obtained from America, were shown recently to factory management, executives, supervisors and representatives. As a result of the experiment plans have been made for the installation of cameras and projection equipment for the making and screening of instructional films

TRAINING

A two-reeler intended for entrants and trainees, has been produced for the Customs and Excise Department by the C.O.I. Production unit of Anglo-Scottish Films, director Anthony Squire.

Ascot Water Heaters has commissioned Verity Films, to make "Symbols of Service," a two-reeler directed by Lister Laurance. It is an instructional film for plumbers, showing the principles of instantaneous water heaters.

HEALTH

Data Films is scripting a film dealing with the new health services. It will run to between two and three reels in length and will be directed by Donald Alexander. Distribution is scheduled for non-theatrical and theatrical.

EDUCATION

"In Other Words" is the provisional title of a two-reeler sponsored by the British Esperanto Association. It was made by Empire Films, with Francis Miller directing.

British Industrial Films has made a 450-ft. cartoon for E. T. Green on farmyard life. It is titled "The Farmyard Rising."

SCOUTS

The international Scout movement is the subject of a three-reeler which is being made by Empire Films. Several Chief Scouts will be featured in the film, which is to have commentaries in three different languages.

G.B. LIBRARY LAUNCHES TWO PLANS TO HELP THE INDUSTRIALIST

TWO schemes designed to promote a wider circulation for industrial or sponsored films are being introduced by the G.B. Film Library.

Plan 1 is an all-in scheme embracing many services. A copy of an industrial film would be sent free of charge to every library member placing an order for films. This film would be in addition to the subjects ordered and would be accompanied by an explanatory letter. Copies of industrial films would be sent also to any body nominated by the industrial client.

In connection with this scheme the library would furnish the industrial client with the following particulars: A quarterly return with details of all bookings; an annual report on the condition of each print; notification of any damage. The film would be widely publicised in catalogues.

Cost to the industrialist for this scheme, based on the continuous distribution of 12 pints, is £100 per annum for the first 400-ft. reel, and £50 per year for each subsequent 400-ft. reel.

Plan 2, a modified version of the more elaborate Plan 1, provides for industrial films to be lodged with the library and sent out *on application*, free of charge, to library members, and to others nominated by the industrial client. Any number of prints will be accepted from the client for distribution. There are no limitations to the number of reels or running times of industrial films accepted for distribution by the library.

Services include full details of each booking with each monthly account, an annual report on the condition of prints, advice of damage to films, wide publicity to the film.

Under this scheme every booking of a film would be charged to the industrialist at 2s. 6d. per reel, irrespective of length of booking by the library member.

Film strip projectors are coming off the production lines in ever-increasing numbers. Here is a shot of the finishing department at Dufay-Chromex's Rythe Works, Thames Ditton

BASIC DEMONSTRATES ITS PRODUCTS

Films for All Purposes

LATEST examples of Basic Films' contributions to the specialised film field were shown to an audience of educationalists and industrialists on June 9 at the British Council Theatre. The programme selected by Basic for this preview consisted of five recently completed subjects which are available for immediate 16-mm. release.

Executive producer R. K. Neilson Baxter introduced the films and outlined particulars of the audience and field for which they were designed.

Here are details of the complete programme:—

"The Need for A.F.V. Recognition," written and directed by John Rhodes, photographed by A. A. Englander. For the Army Kinema Corporation.

"Take Thou," directed by Kay Mander. For Evans Medical Supplies. Shows the scope of modern large-scale drug manufacture.

"Type 170," written and directed by Napier Bell, photographed by A. A. Englander, animation by Cynthia Whitby. For the Bristol Aeroplane Co. Designed for airline operators to show the construction and performance of the latest Bristol short-range freighter.

"Precision Echo Sounding," written and directed by R. K. Neilson Baxter, photographed by A. A. Englander, animation by Cynthia Whitby. For Marine Instruments. Illustrates how the echo sounder may be used in harbour surveying.

"Near Home," directed by Kay Mander, photographed by Gerald Gibbs, recorded by Leo Wilkins, music by Francis Chagrin, the part of Richards played by Donald Finlay. For the Ministry of Education. This film is part of a visual unit on local study work and is designed for use in teachers' training colleges.

16mm

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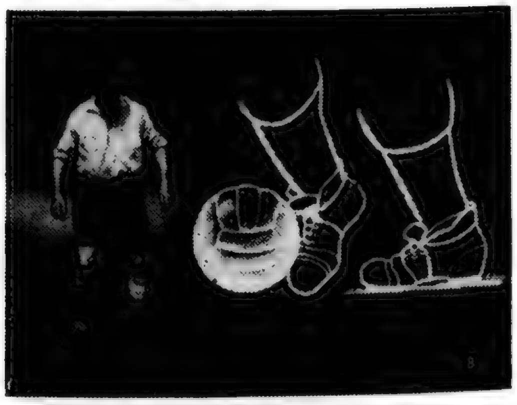

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A GUIDE TO THE LATEST EQUIPMENT

The Dawn Projector

A MODIFIED version of the post-war Oehmichen machine made by the Office Generale de la Cinematographie Francaise. the new Dawn Master 16-mm. sound projector embodies many improvements over its pre-war forerunner. It is to be made in this country, and Dawn Trust hopes to have early deliveries by the autumn. The sound version will cost in the neighbourhood of £200.

There are many interesting features in its design—it has a "chaser" to vary the slit of light on any given point on the track, which permits the use of any sound 16-mm. film; gear-driven spool arms are fitted; it may be used with the ordinary lamp, a Mercury vapour lamp or a carbon arc; the complete machine is easily taken to pieces for cleaning purposes.

The British models will be enclosed in a light perspex case with removable back plates to permit easy inspection. Spool arms can be folded for travelling purposes and the spool key has a ball bearing stud and spring-pressure adjustment device to take any size of spool up to the 2,400-ft. size.

For cleaning purposes the projector is divided into three easily dismantled sections. They are:—1, The main casting, which contains a detachable air ventilator, exciter ray system 5 in. (detachable), sound drum on ball bearing (detachable); 2, the main mechanism, embracing the drive for the two sprockets and the cam which operates the claw movement and the lens holder and picture gate; and 3, the lamphouse. This swings completely open for cleaning the gates, etc. It also unhooks entirely from the machine and has a special locking for the shutter.

There are two models, 15 w. and 30 w., for the amplifier circuit. They have two cell input plugs for operating twin heads, mike and gram, and two "on" switches—the second switch puts the volts across the valves after the switch is put on, thus saving the life of the valves

The projector motor has 1/8 horse power at 3,000 r.p.m. and can be served by AC or DC at 110 v. or 230 v. as desired. A simple plastic rubberised flat belt of unusual design transmits the power of the main mechanism. The pulley is lipped in order that the machine may be run at silent speed. There is a built-in 10-volt transformer and switch to provide the exciter supply.

Here is a key to the illustration of the Dawn Master reproduced in column 3.—1. Air funnel; 2, lamphouse; 3, shutter key; 4, lamp plug; 5, spring-back picture gate; 6, racking arm; 7, plunger for releasing lamphouse; 8, top sprocket, shown without guide rollers; 9, oil feed; 10, pressure greasing; 11, top spool arm, old pattern, to be replaced by hinged arm on top of case; 12, lens; 13, claw mechanism; 14, locking screw to picture gate; 15, bottom sprocket; 16 and 17, this section to be removed for the case model; 18, locking nut for take-up drive; 19, ventilator; 20, sound lens; 21, air-cooled exciter case; 22, chaser; 23, exciter lamp switch; 24, fabricated pressure roller; 25, sound drum; 26, bracket for two jockey rollers; 27, cell holder; 28, cell plug to prestage or amplifier; 29, main mechanism.

Sound Conversion Unit

A SIX-MONTHS' guarantee is being given by Wallace Heaton with a new 16-mm. sound conversion unit which the company is marketing for all makes of projectors with the exception of the Paillard Bolex machine. The conversion is carried out by the firm in its own workshops.

Of the precision engineered pull-through type with direct light scanning, the sound head of the unit has a rotating sound drum stabilised by means of an oil damped heavy flywheel. The photocell is a miniature 3-pin type (G.E. 36c) with a bias voltage of 90 volts. Exciter lamp operates at either 6 v. 1 amp. or 4 v. with A.S.C.C. base.

The first stage of the amplifier has a 6J7 pentode as pre-amplifier, the second stage two 6J7 valves in paraphrase push-pull, and the third two 6V6 tetrode valves in class. Frequency characteristic rises from 30-15,000 cycles, and the P.E.C. voltage is variable from 50-110 volts by means of a potentiometer.

A gramophone input jack, enables the amplifier to be used for record reproduction. Plugging in the jack plug automatically disconnects the pre-amp. stage, cutting out photocell hiss. The output transformer is tapped for 3.5, 7 and 15 ohm speakers.

Current supply is 200/250 v. A.C.. A Vitavox K 12/10 P.M. speaker in a 2 ft. square cabinet with 75 ft. of cable is supplied. Original arms are replaced by new arms, permitting the use of 1,600-ft. spools.

Film Numbering Machine

BUILT primarily for professional use, the Moy 16-mm. Visible Edge Numbering Machine is, in effect, an adaptation of the standard size machine.

Movement of the film is continuous, *i.e.*, non-intermittent. Numbering is carried out by a revolving numbering head rotating at the same speed as the 40.T. driving sprocket—one revolution of the sprocket being one foot of film. Inking is obtained by a capillary feed wick on to an inking roller. It is important that the cap provided is placed over the wick immediately the actual process of numbering is completed to prevent the wick hardening, owing to the rapid drying of the ink. For this purpose the inking chamber can be slid sideways clear of the inking roller.

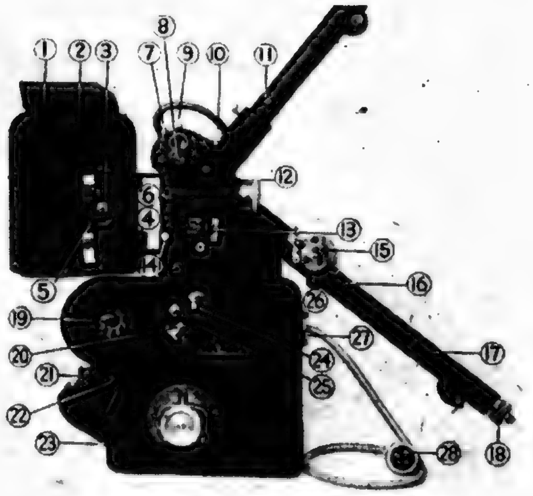
The numbering stamp is easily removable from the numbering head, and it is important that at the end of each day's working this is removed and washed out to prevent clogging. The film is numbered on the inside edge between the perforations on the emulsion side.

Size and type of character can be varied within reason to suit individual requirements, *i.e.*, so many prefix letters handset, so many numbers, so many suffix letters. The usual head consists of a total of six letters and numbers. The stamp changes once in each revolution automatically. A gear-driven brush is provided together with a cleaning roller and the complete cycle is: 1, brush the stamp; 2, clean the stamp; 3, ink; 4, number the film.

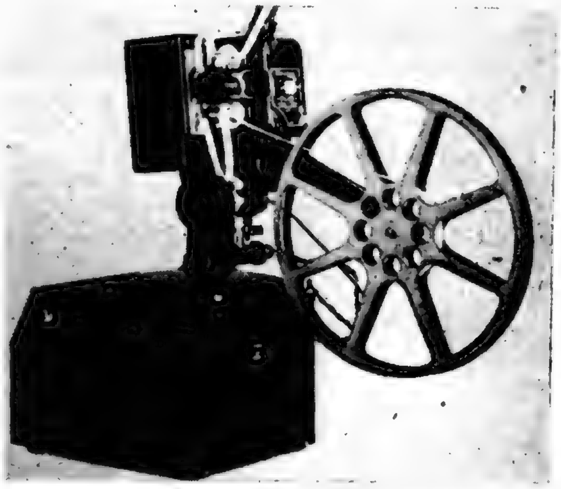
After numbering, the film passes over a number of drying rollers in order that the ink may dry before taking up. The machine will accommodatte up to 2,000 ft. and runs at a speed of 50 ft/Min. Motor can be supplied to suit any voltage either AC or DC. A central oiling point feeds oil to the gears and spindle in the main head.

Negative as well as positive film can be used, the ink being dense enough to print through if required. The supply coupling is by "Niphan" plug, suitable to take metallic flexible tubing, and a built-in switch is provided. The general finish is a high-quality black enamel, brass parts being chromium-plated and polished.

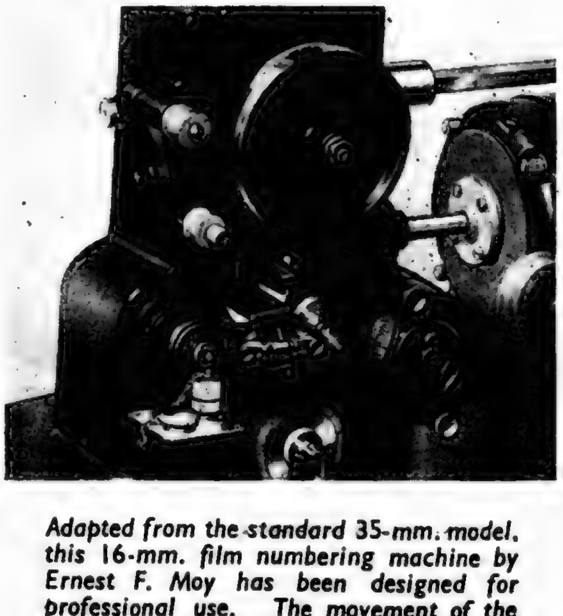
"Sub-Standard Film's" Showroom for the Buyer



The "Dawn Master," a British version of the French Cehmichen 16-mm. sound machine, is to be marketed by Dawn Trust. A key to the numerals appears in column two



A Kodascope Model G adapted for sound with the new conversion unit, marketed by Wallace Heaton. The unit can be fitted to almost all types of silent 16-mm. projectors



Adapted from the standard 35-mm. model, this 16-mm. film numbering machine by Ernest F. Moy has been designed for professional use. The movement of the film through the machine is non-intermittent

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TECHNICAL

Choosing a Projector (4): Light and Heat

By R. HOWARD CRICKS, F.B.K.S., F.R.P.S.

THERE are two parts of the projector affected directly by the intense heat given off by the lamp—the lamp-house and the gate. In this addition to his series of articles on "Points to Watch in the Choice of a Sound Projector," R. Howard Cricks deals in detail with the strain placed on these components.

The glow-worm, it is said, produces light without heat. In this respect it is cleverer than mankind—for all our light sources, from the candle to the arc lamp and the filament lamp, devote far more of the energy they consume to the production of heat than of light. It is not until we come to the modern discharge lamp, and, in particular, the fluorescent lamp, that the ratio shows much sign of improvement.

As we have seen, the efficiency—that is in effect, the relation between light and heat—of a filament lamp can be much improved if we over-volt it; but as this materially shortens its life, there is nothing on balance to be gained.

Cooling System

It is essential that our projector should provide means for getting rid of this heat, in the form of a blower or, preferably, blowers. The two main parts affected with this consideration are the lamp-house and the gate.

The chief reason for cooling the lamp-house is to prevent the bulb of the lamp from softening. Naturally, the smaller the bulb of a lamp for a given wattage, the hotter it will get; hence, for modern tubular lamps, forced-draught cooling is essential. I have, incidentally, heard adverse comment upon the design of a lamp-house which narrows around the waist of the lamp; but this design is scientifically correct. The effect is the same as of the Venturi tube of a carburettor; the smaller the passage for the air the greater the velocity, and consequently the more heat it will extract.

For and Against Mirrors

Most projectors are fitted with mirrors behind the lamp; but many users prefer to take the mirror out, because, they claim, that its presence shortens the life of the lamp. There are two reasons for this: firstly, the reflected rays passing through the coils of the filament over-heat it (an obvious, but apparently unthought of remedy is to run the lamp at a slightly lower voltage, and so gain in efficiency); the second and more prevalent is that the concentration of heat on the glass causes the bulb to soften and blow the familiar bubble, which, after a while, bursts and ruins the lamp, or alternatively touches the condenser and may crack it.

Turning to the gate, it must be remembered that it is not the light that passes through the film that causes the heating either of the gate or of the film; it is the light that does *not* pass through—the light that is spilled around the gate, and to a less extent, the light that is absorbed by the silver image on the film—that produces heating. If we could produce a light spot which would just fill the gate aperture, the gate heat would be very much reduced; but with existing light sources this is not possible, although an advantage claimed for the new zirconium lamp is that, due to its tiny light source, a very small gate spot can be secured.

Needless to say, a large gate spot not only produces heat—it represents sheer waste of light. On a 35-mm. projector the loss has been estimated at as much as 50 per cent., and I should place the figure still higher on a small aperture of the 16-mm. projector. A smaller spot could be obtained with a lower voltage lamp, for the reasons explained last month.

More Waste

A second loss of light occurs in the shutter. The 35-mm. projector, with its 90 deg. Maltese cross, wastes just about half the light; the modern 16-mm. projector, with its speeded-up claw motion, may reduce this loss to about one-third or one-quarter. The price we pay for this gain is increased wear on the film. Is it worth it? In my opinion, no; but I seem to be in a minority.

The reason for using a tubular lamp, instead of the old-style round bulbs, is so that the condenser may come closer to the filament and so pick up the maximum amount of light. The older types of condenser, too, were not very efficient; the modern aspherical condenser not only picks up more light, but it distributes it more evenly in the gate aperture.

Extravagant Claims

Turning to the lens, extravagant claims have been made for coating or blooming—the production of anti-reflection surfaces. I question whether anybody would ever notice the difference in picture brightness between a coated and an uncoated lens; but, on the other hand, the improvement in picture quality and contrast is quite marked.

I imagine that the meaning of the term *lens aperture* or *f value* will be known to all readers of these pages. The *f* value is simply the ratio between the focal length of a lens and its working diameter, and the amount of light passed by a lens is roughly proportional to the inverse square of the *f* value; thus, an $f/1.4$ lens will pass double as much light as an $f/2$ lens.

On the other hand, the depth of focus of the lens will be correspondingly reduced, with the result that film buckle will show much more noticeably on the screen.

It is customary to refer to a projector output primarily in terms of the wattage of the lamp. But it will be apparent that this is only a part of the story; what matters actually is picture brightness or, alternatively, the maximum size of picture of adequate brightness that can be projected, and this, as we have seen, depends upon many factors other than the wattage of the lamp. The principles of measurement of light will form the subject of next month's article.

◆

Film Strip Explains Kinematography

First in a series of subjects recalling "The History of the Cinema in Europe and America," edited by Roger Manvell and produced by Common Ground, "The Invention of Kinematography" has been made into a film-strip by R. Howard Cricks, F.B.K.S., F.R.P.S., technical editor of SUB-STANDARD FILM. The strip runs to 43 frames and is accompanied by full teaching notes.

Some of the material was supplied by KINEMATOGRAPH WEEKLY, parent publication to SUB-STANDARD FILM.

The strip covers the period from the year 1828 to the close of the 19th century and recalls all the highlights during the invention of the moving picture.

Projector Afloat

The Burville Industries' 16-mm. sound film projector was one of the exhibits which aroused keen interest among the 4,000 visitors who attended Britain's first post-war "Floating Exhibition" aboard the M.V. *St. Merriel* during the three days it was on view in Rio de Janeiro.

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FOUR NEW PROJECTORS ARE PUT THROUGH THEIR PACES

B.K.S. Members Compare Performances

MEMBERS of the B.K.S. Sub-Standard Division had an opportunity to compare the performances of four new 16-mm. projectors at last month's meeting. The session, the last in the present series, took the form of an exhibition to demonstrate films, machines and the latest auxiliary gear. Here is a description of the equipment displayed, followed by a commentary by R. Howard Cricks—SUB-STANDARD FILM's technical editor—on the performances of the projectors.

Lacing-up the British-made Victor—one of the four new machines demonstrated at the recent B.K.S. exhibition of sub-standard equipment

Of the four machines demonstrated, three of them, the British-made Debrie—described fully in last month's issue—the new B.T.H. and the British-made Victor, were shown to members for the first time. Details of the fourth, the Carpenter, appeared in the September issue of SUB-STANDARD FILM.

The firm of E. F. Moy showed a horizontal rewinder and a numbering machine, and a transformer, specially designed for operating sub-standard projectors, was previewed by Interlinc.

The Films

The demonstrations were preceded by the showing of the film compiled by Walter Buckstone and George A. Jones (both of Kodak) for the B.K.S. exhibit in the recent Physical Society Exhibition. In its 400 ft., made up of sections from specialised films, it probably covers a wider range of scientific applications of kinematography than any other film of equal length.

The film opens with a section revealing the reaction of the pupil of the eye, photographed by infra-red rays. This is followed by a stroboscopic sequence, made by Mr. Buckstone, demonstrating the operation of an oil jet, slowed down 30 times, although the camera was running at normal speed. Genuine high-speed work included a section from the G.E.C. laboratories of an A.C. arc, slowed down 300 times, and at the other end of the scale is a time-lapse sequence, made by R. McVitie Weston, showing the white cells of the blood moving among the inert red cells.

Another section shows a surgeon operating with the aid of a microscope, and the movement of joints, first by normal lighting and then by X-rays. Some sections, by Dance-Kaufmann, show the possibilities of these little films for instructional purposes. The film finishes with two applications of kinematography to the study of aircraft performance, made by Miles Aircraft.

The Equipment

Turning to the projectors, the B.T.H. machine, demonstrated by M. E. Clayton, is known as Type 301. It is easily the most compact sound projector we have seen, weighing only 39 lb., and is, moreover, exceedingly simple in operation, having only two sprockets, one of which is built integrally with the large-diameter scanning drum. The method of driving the latter is no doubt the secret of the freedom of reproduction from flutter.

The long gate has stainless steel runners; the claw motion is unorthodox, in that the return motions are by springs, and the shift period is one-ninth of frame time—giving a very efficient shutter, but whether this rapid pull-down is in the best interests of the film is a matter of opinion. The intermittent motion, like other parts of the machine, is built as a self-contained unit, and can be removed and replaced in a couple of minutes.

The spool arms will accommodate the usual 2,000 ft. of film, the take-up having the valuable feature of variable-speed drive, operated by means of a sliding friction-disc.

As with previous B.T.H. machines, the optical system includes an aspherical condenser; either a 500-watt or 750-watt lamp may be used, which is over-run at 115 volts. Forced draught—which makes possible this over-volting—is provided by separate fans to the lamp-house and to the gate. Switching is interlocked to prevent the lamp from being switched on before the blowers are running.

It is difficult to believe that the tiny amplifier has an output of 10 watts.

Several Good Points

The Victor machine has several very good points. Firstly, the gate, instead of opening just sufficiently for the film to be squeezed into it, opens a full 180 deg., enabling the runners to be inspected and cleaned. An unusual feature is that both top and bottom film loops are offset sideways—in other words, the sprockets are not in line with the gate. H. T. O. Culliford, who demonstrated the machine, contended that this resulted in a steadier picture, because it required a greater length of film in the loops.

Risk of film damage is minimised by the triple-trip system. Above the picture gate, below the gate, and before the sound head are small rollers; if the film should tighten up on them, as by a break in the gate, a trip switches off the motor and lamp.

One point which may draw criticism is the sound head, by reason of the stationary curved scanning path instead of the preferred scanning drum. The scanning path forms the cover to the exciter housing, and the exciter and photo-cell are easily accessible.

Switching provides for running at sound or silent speed, forwards or backwards. The amplifier has an output of 15 watts.

The Debrie and Carpenter machines have been described in these pages. They were demonstrated by A. Nightingale and Major Stuart, respectively.

The rewinder, demonstrated by R. P. Paine, of Moy, has large cast-aluminium tables, accommodating 2,000 ft. of film. These tables are generally mounted flush with the surface of the work bench. A retractable centre makes removal of the film very simple.

Professional workers in 16-mm. have long demanded a method of identifying sections of their films. The Moy numbering machine prints a number in ink on the margin of the film. The numbering head is carried on a rotating arm, revolving at the same speed as a 40-frame sprocket, giving one revolution per foot of film. During its revolution the stamps are first brushed by revolving brushes, and are then cleaned on a pad. Next, they are inked, and at the top of the rotation they make contact with the film on its large sprocket.

The numbering is carried out between perforations, and on the emulsion side of the film. The composition of the characters, and how many shall be pre-set, can be varied to suit customers' requirements.

It will accommodate 2.000 ft. of film and runs at a speed of 50 ft. per minute.

The last piece of equipment, demonstrated by R. Smith, was the Interlinc transformer, a feature of which is the provision made for precise control of the voltage fed to a projector. A floodlit voltmeter provides a continuous check on the voltage, which can be adjusted by means of a disc. A pilot lamp can also be used for inspecting film and other purposes.

The Commentary

"The proof of the four machines is in the performance—the picture on the screen, and the sound," writes R. Howard Cricks. "Unfortunately, Hubert Davey's suggestion that all four machines should have run the same length of film was not adopted, although two of them did so; nevertheless, the films were sufficiently alike in type—all musicals—to make a fair comparison possible.

"There was little to choose in regard to picture quality. My view was that the Debrie showed the best-lit picture, and the B.T.H.

Continued on page xxi.

New Publications Reviewed

Every Well-Informed Technician Should Know These Sound Recording Systems

By DONALD W. ALDOUS, M.Inst.E., M.B.K.S.

AUTHORITATIVE books on sound film recording and reproduction are not plentiful, and a few copies of this* latest edition of an excellent treatise by James R. Cameron have recently reached this country from America.

The name of Cameron is well known in the motion picture Industry, as his first text-book was published in 1917 and his "Motion Picture Projection" is in its 10th edition and 30th year of publication.

This 1947 version of a famous book has reached its sixth edition and the text has been largely rewritten and sections on 16-mm. recording and projection added, as well as material on studio and laboratory practice. Of the 598 pages 159 are devoted to a comprehensive historical survey of the photographic and electro-acoustic aspects of the subject, covering most of the important names, *e.g.*, Niepce, Daguerre, Friese-Greene, Edison, de Forest, Fleming, Bell, Lauste, Engl, Case, and their contributions to the motion picture art and science.

The remaining chapters deal with the fundamentals of sound and light, various systems of sound-film recording, and re-recording, mixing, microphone technique, lighting picture sets, the camera, reproduction, each receive attention in a section. The RCA and M-G-M recording equipments are described at length.

Apart from the chapter on the Bell and Howell 35-mm. to 16-mm. printer, the 30 pages devoted to 16-mm. recording and projection do not contain anything that a well-informed technician in this field (particularly if he is a member of the S.M.P.E., from which much of the matter has been gleaned) does not know, although the pages on projection by Mazda lamps are informative.

Illustrations are numerous and helpful, although their quality is variable, but they are certainly up to date, as the one on p. 487 is a still from a film "Carnival in Costa Rica," which has not yet been released in Great Britain. An index concludes this book, which can be thoroughly recommended as a non-mathematical but comprehensive text on the subject, of special value to the less-experienced worker for reference.

Copies of the book have been imported into this country by The Modern Book Co., 19-21, Praed Street, London, W.2, and are sold at the high price of £3, which is unfortunate, as it must inevitably limit the sales of the volume.

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* *Sound Motion Pictures Recording and Reproducing.*

R.A.F. Introduces a Film Magazine

Ad Astra, a film magazine catering exclusively for all ranks in the R.A.F., is being published by the R.A.F. Cinema Corporation. Its sales are restricted to serving members of the R.A.F., and any profits which may be made are to be ploughed back into the magazine.

A 24-page publication, *Ad Astra* caters for all requirements. It carries large "pin-up" photographs of stars, outlines forthcoming releases and covers a wide selection of material in its nine feature articles.

There is a particularly interesting article on the way to run a 16-mm. show written by John E. Hamburgh, M.B.K.S., technical manager of the Corporation.

Editor of *Ad Astra* is Claude F. Luke, with Alfred Brockman as publicity manager. They and their staff have turned out a first-class threepennyworth.

New Film Year Book Makes its Debut

The first issue of *Informational Film Year Book*, published by Albyn Press, of Edinburgh, contains many selections of direct interest to all educationists who use the film as a teaching medium. It runs to 176 pages, and is priced at 10s. 6d.

There are 15 main sections in the Year Book, the first consisting of articles by authorities such as Paul Rotha, John Grierson and Oliver Bell. It is a pity that these, together with corresponding sections at the back of the book, are printed on a very coarse paper—presumably as a result of the present paper restrictions on journals. The resultant blackness of the type makes reading heavy going.

The centre sections, the Buyers' Guide and Documentary stills of the year, have a much more pleasant appearance on a semi-art paper. Unfortunately—as the publishers admit in their introductory notes—the Buyers' Guide is far from complete. In fact, it barely touches on the subject.

But the directory sections—Films of the Year, Organisations, Film Societies, Producers, Studios, Laboratories, Libraries and Publications, to mention a few—have been compiled with exactness.

A.K.C. Offers Hire Services to the Public

The Army Kinematograph Corporation is making the following services available to the general public:—

The hire of dual 16-mm. mobile projection units (of which the A.K.C. has 120), at the cost of £4 10s., with operator, for a whole day; £2 10s. for the morning; £3 for the afternoon and evening, with an additional 10s. for a generator and, in the case of any journey involving a total distance of more than 60 miles, additional mileage at 6d. a mile.

The hire of single projectors on a contract basis over a period of years (usual period is three years) at approximately 17s., including installation. Screens, 2s. a week.

A maintenance service for visual aid equipment, rates varying between 5s. 6d. and 8s. 6d. a week.

The hire of film-strip projectors at 2s. 3d. a day or 7s. a week.

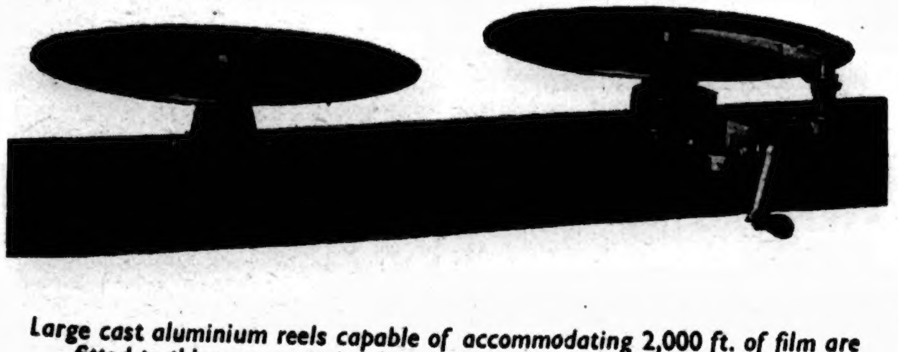
New Projectors Demonstrated to B.K.S.

Continued from page xx.

the steadiest. In no case was the sound faultless. Mechanically, the B.T.H. showed the best quality in freedom from flutter, but, on the other hand, there was bad ground noise. The remaining three machines showed, as I am afraid is customary in 16-mm. equipment, a certain degree of mechanical variation in speed, although it is fair to say that the Victor, in spite of its stationary scanning path, came a good second in general quality to the B.T.H.

"A refreshing item of news about these four machines is that one of them has been in delivery for some considerable time, and the remaining three are making their appearances on the market.

"I am sure the demonstrators of these machines, knowing my bias in favour of professional equipment, will forgive my saying that I found the equipment shown by R. P. Paine, of Moy, refreshingly professional in its design. Both the rewinder and the numbering machine were, in fact, 35-mm. equipment adapted to the needs of 16-mm."



Large cast aluminium reels capable of accommodating 2,000 ft. of film are fitted to this new rewinder demonstrated by E. F. Moy for the B.K.S.

"WHEN THE WHEELS SLOW DOWN"

A sequel to "A Matter of Opinion"

★ AN imaginative picture of life in Britain if the Transport Bill comes into force.

★ WHAT do the man and woman in the street know about the Transport Bill? Do they realise how vitally it will affect their daily lives? A new film, only just completed, gives them a vivid glimpse into the future.

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LETTERS TO THE EDITORS

The Claw Scores Every Time Over a Maltese Cross

FOUR-TOOTH SPROCKET IS NOT A PRACTICAL PROPOSITION

I NOTE with interest that Mr. Cricks, in "Points to Watch in Choice of Sound Projector" (*Sub-Standard Film*, March), tells us the 16-mm. machine should be a cut-down version of the 35-mm. and incorporate a Maltese cross intermittent which is the only device that will transport damaged film satisfactorily. I would like to set down my views on this subject.

When dealing with 35-mm. film the Maltese cross-operated intermittent sprocket has never been beaten for transporting film or it would not have survived as long as it has. But surely the fact that nearly all 16-mm. machines employ claw intermittents indicates that this has something on the cross when dealing with 16-mm.

Firstly, we must remember that 35-mm. with its eight perforations per picture makes a 16-tooth sprocket and four-section cross practical, but on 16-mm. a four-section cross would mean a four-tooth sprocket which, if it were practical, would offer us nothing over a two-perforation engagement with the film which can be bettered with a triple-claw intermittent.

I have never seen a four-tooth sprocket used on 16-mm. and my rather practical mind tells me it is not a practical proposition. A six-tooth sprocket used on the older G.B.s in conjunction with a Maltese cross engaging three perforations offered nothing over the triple-claw except perhaps a gentler movement on the film shift. This meant a slower action.

Lower Ratio

The reason for this is, of course, that we can liken the cross and striker pin to a pinion and the cross the gear wheel. The more teeth we put into the gear wheel the lower the ratio and the slower it will go for a given speed of the pinion, or in this case the striker pin.

This slower shift period means a wide cover blade and less screen illumination—something which is to be avoided when relying on ordinary projection lamps.

There is another point where I consider the claw scores, and this is the high precision needed to produce a really steady picture with the cross, which, in 16-mm., is aggravated by having to use a cross with more sections or slots which increases the odds against error in manufacture.

This error, which may occur in manufacture, is again aggravated by the greater ratio of magnification from frame to screen on 16-mm. compared with 35-mm.

J. H. BALCHIN
Village Cinema Services,
Chertsey, Surrey.

I agree that a four-picture intermittent sprocket is quite unsuitable for use with 16-mm. film, owing to the fact that there is only one perforation per frame. The intermittent sprocket should have not less than eight teeth, three of which should engage with the film.

It is, nevertheless, necessary, for reasons of efficiency, that the shift period should be less, and not greater, than that of an orthodox four-faced Maltese cross. This is a matter for invention and design. Mr. Balchin's comparison of the Maltese cross with a gear drive is not mechanically correct, although the effect is similar.

As regards precision, an intermittent sprocket system will naturally need to be made to a higher degree of precision than is necessary for a claw motion. The steadiness of a 35-mm. projector demonstrates that there is no particular difficulty in ensuring this accuracy, although such a machine would be more costly to make than a claw machine. *R. H. C.*

Most Advertising Films are too Blatant

THE article on page XXI in the May issue raises an interesting point. Advertising films have always been of great interest to me from the reaction point of view of the audience.

Most of them are too blatant. If the public knew it was Blank's Blanco or Muldoon's Meat Juice all would be well. The usual remark is: "I thought it was going to be something interesting. but it's only Blank's Bleach."

The finest advertising film that was ever produced was the colour puppet cartoon "Night Starvation." There was no hiding who sponsored it, as the wording was a household leg-pull.

Something more on that line would "put it across."

J. P. J. CHAPMAN,
A.R.P.S., F.R.S.A.
The Huon,
Branksome Hill Road,
Bournemouth.

"A Great Help to R.A.F. in India"

THROUGHOUT my stay in India I have enjoyed every copy of the KINE. Its articles on every conceivable thing connected with the Trade, especially those in SUB-STANDARD FILM, have been a great help in ensuring competent running of the 16-mm. equipment on the R.A.F. station under my charge.

CPL. B. E. BODKIN.
Signal Section,
R.A.F. Station,
Poona.

Historical Notes on Strips Required

I AM working on a book on the development and technique of film-strip as a visual instructional aid.

Information on the earliest use of film-strip is exceedingly sparse.

May I have the courtesy of your columns to request any reader who has knowledge of such authenticated background material to advise me of its origin, so that I may consider its inclusion on what will be the first standard work on this subject.

JOHN CURTHOYS.
Chenil Galleries,
183, King's Road,
Chelsea, S.W.3.

Edinburgh to Spend £3,000 on Films

Edinburgh Corporation Education Committee has approved the expenditure of £3,000 on film equipment for schools in the next financial year. With new apparatus becoming available, the Education Committee has resolved to extend the use of visual aids in schools.

The cost of supplying projectors for schools not already equipped would be roughly £14,000, and originally it was decided to spend £400 in the next financial year, spreading the total cost over a period of years.

The £400 would be mainly in respect of hiring films, and recently it was suggested — and approved—that this sum should be increased in the final estimates to £3,000, to cover the supply and upkeep of equipment, darkening of rooms, hire of films, etc.

The Scottish Educational Film Association has been very active in connection with visual aids, and is working out a national policy which it will submit to the Scottish Education Department for consideration. There are 6,000 teachers throughout Scotland in SEFA out of a total of 28,000, and it is hoped that more branches will be set up.

One of the biggest problems requiring an early solution is the supply of films. The Central Film Library has supplied a considerable number to Edinburgh schools, and it is hoped that the library's service will be developed as more films come on the market.

N. Ireland Exhibitors Plan Hotel Shows

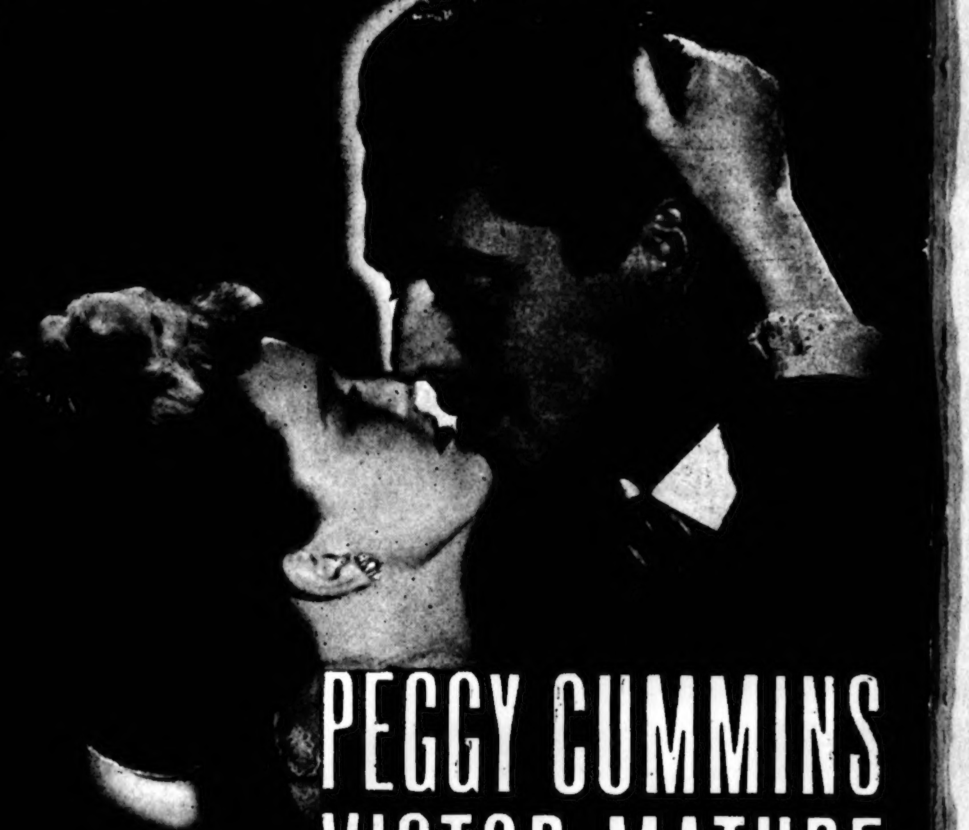
Faced with a falling off of attendances during the summer months, Northern Ireland mobile exhibitors are renewing their attempts to put on shows in hotels and boarding houses at coastal resorts.

In the meantime, Toc H, which gives free shows in hospitals and institutions, is planning to put another mobile unit on the road in the near future.

"What's Going on in the Studios"

Owing to pressure on space, caused by paper restrictions, the regular feature, "What's Going on in the Studios," has been held over temporarily.

[illegible] and
[illegible]
[illegible] from the
[illegible] Novel...



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